

BEADLE'S

DIME



# Chess Instructor

CONTAINING ALL THE

ELEMENTS OF THIS FASCINATING GAME;

THEIR APPLICATION TO PLAY BY MEANS OF

THE BEST OPENINGS;

AND A SERIES OF

BRILLIANT GAMES.

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BY MIRON J. HAZELTINE, Esq.,

TEACHER OF CHESS, CHESS EDITOR OF THE "N. Y. CLIPPER," ETC.

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No. 141 WILLIAM STREET.



## PREFACE.

BRIEFEST of all brief prologues the following little work necessitates. The style of treatment and relative proportion of the parts, are the result of several years of varied Chess editing and teaching. If any one thinks he can exceed my tiny treatise in value, or beauty of appearance, and can find publishers as far-seeing and liberal as mine, he is, certainly, at liberty to "try his hand."

I take great pride and pleasure in being permitted to inscribe my humble effort to advance so noble and worthy a pastime, innocent solace of many a troubled hour, among my young countrymen,—

To FREDERICK PERRIN, Esq., President of the "Brooklyn Chess Club," who has approved himself for so many years one of the truest, most persevering, and most consistent friends and promoters of AMERICAN CHESS.

MIRON.

*West-End Chess Club, }  
135 W. 23d St., N. Y. }*

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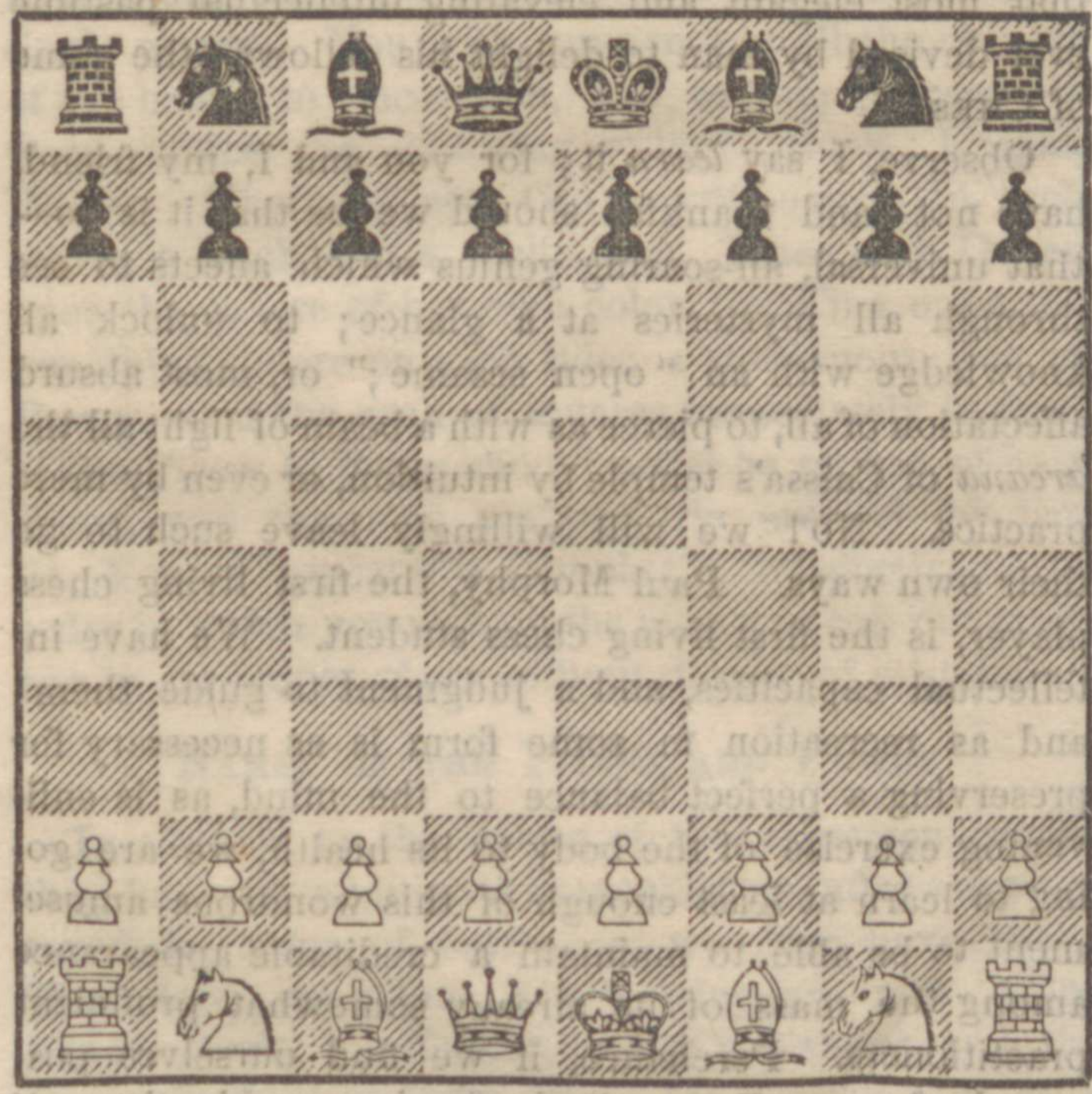
Space forbids, and the multitude of these books that have thus far been written, it has been my duty to commence this little work with an abstract disquisition on Chess itself, a delightful theme as it is, or rather, a most interesting one, and one which teaches; or upon its uses and beneficial tendencies, valuable and elevating as they are. Thus, then, I shall presently now submit down with me to learn and gentlemen of refined tastes, lovers of the game and gentlemanly applications, and what is to my present special purpose, now submit down with me to learn that most elegant and elevating intellectual pastime.

# BEADLE'S DIME CHESS INSTRUCTOR.

## PART I.—LESSON FIRST.

INTRODUCTION—NOMENCLATURE—PLACING THE MEN

BLACK.



WHITE.

assess of a peculiar application of his combinations, it our leisure admits and no serious duty of the soldier.



SPACE forbids, and the multitude of chess books that have thus begun would render it bad taste in me, to commence this little work with an abstract disquisition on Chess itself, a delightful theme as it is; or upon its history, far back into the stately past as it reaches; or upon its uses and beneficial tendencies, valuable and elevating as they are. Thus, then, I shall presume my readers and students to be ladies and gentlemen of refined tastes, lovers of the pure and beautiful, already practiced and delighting in intellectual applications, and, what is to my present special purpose, now sitting down with me to learn that most elegant and elevating intellectual pastime ever devised by man to delight his fellows—the game of CHESS.

Observe, I say *learn* it; for you and I, my friend, have not—and thankful should we be that it is so—that universal, all-soaring genius which affects to see through all mysteries at a glance; to unlock all knowledge with an “open sesame;” or, most absurd affectation of all, to pierce as with a beam of light all the *arcana* of Caissa’s temple by intuition, or even by mere practice. No! we will willingly leave such to go their own ways. Paul Morphy, the first living chess player, is the first living chess student. We have intellectual capacities, and a judgment to guide them; and as recreation in some form is as necessary for preserving a perfect balance to the mind, as is enlivening exercise of the body to its health, we are going to learn at least enough of this wondrous amusement to be able to maintain a creditable appearance among the mass of its already somewhat proficient practitioners. Perchance, if we find ourselves possessed of a peculiar aptitude for its combinations, if our leisure admits and no serious duty of life suffers,



we may in the end enter some of the clubs and become formidable rivals, and even compeers, of our now first-rates. A Morphy—we may wonder at and admire, but let us not propose to emulate.

Acting upon these considerations, and remembering always my extremely limited space, I shall proceed without ceremony to carry out the object for which we have met.

We now place our board between us, and I set up our men as in the diagram at the head of this chapter. You can discover the proper method of placing the board (count its squares, if you wish), observe the figures, and learn the names of the men, almost at a single glance. You will commence at all the corners of the board in succession, and, as you proceed inward, notice the following order: Rook, Knight, Bishop. There are now two vacant squares in each centre, a black and a white one. Place each Queen upon the square of her own color, the King upon the remaining square on each side; a continuous line of Pawns upon the rank of squares immediately in front of the Pieces (a Pawn should never be spoken of as a Piece), and the men are properly arrayed for battle. You will repeat this formula till, irrespective of the order in which you pick up the men, you can put every one in its proper place without danger of mistake.

#### NAMES OF THE PIECES AND PAWNS.

In addition to the names of the chessmen, *per se*, they have an additional nomenclature after once arrayed in order of battle, as we now have them. The pieces on either King's wing are now called King's Rook, K's Knight, and K's Bishop; and the Pawns in front of these pieces are respectively designated as the K's R's Pawn, K's Kt's Pawn, and K's



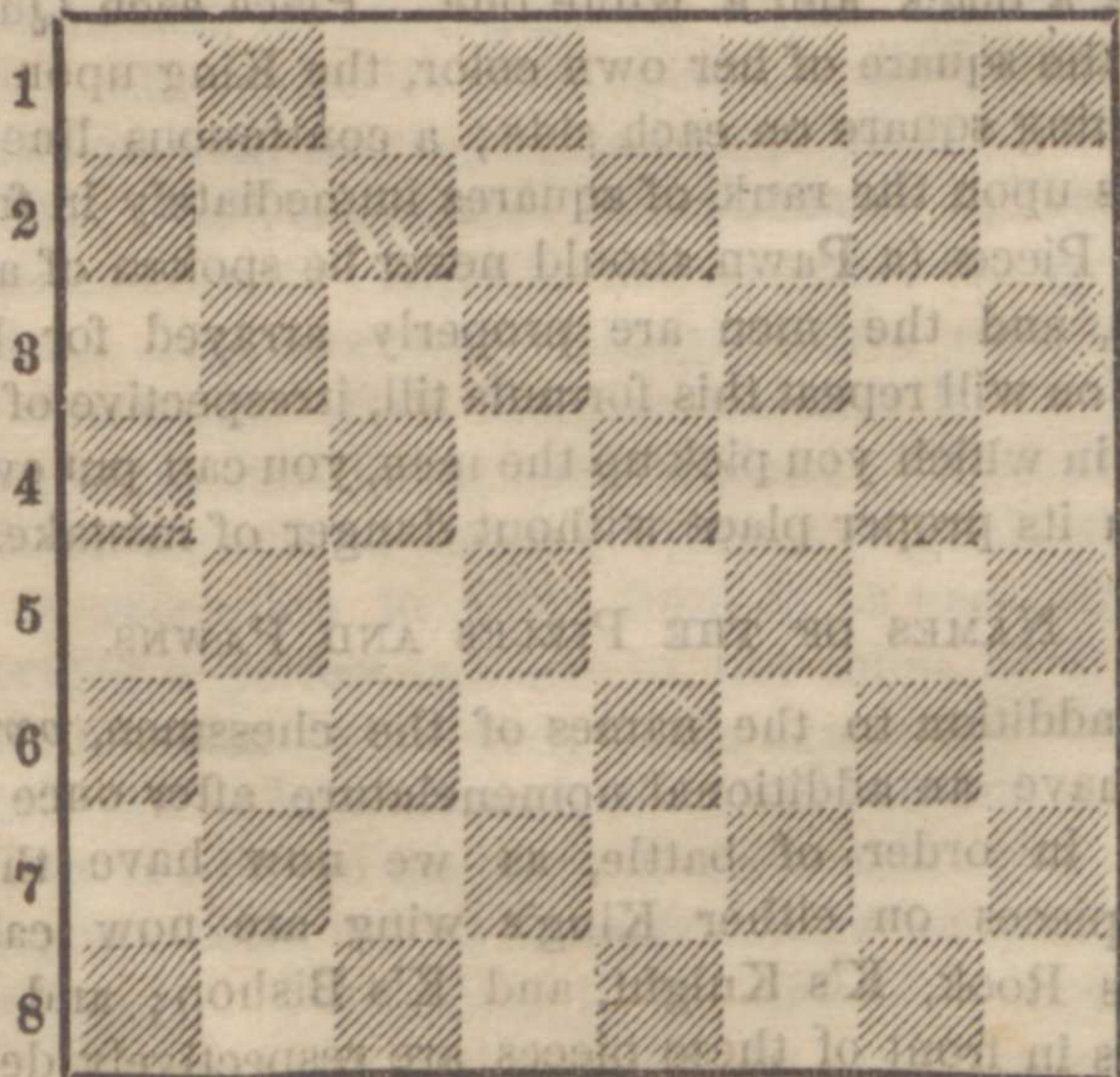
B's Pawn. On the Queen's wing we have—Q's Rook, Q's Kt, and Q's Bishop; and in advance of these, the Q's R's Pawn, Q's Kt's Pawn, and Q's B's Pawn. Then the King's and Queen's, or Royal Pawns, complete the list.

Having thus taught you the names and positions of all the forces placed at our disposal for playing Chess, I will next show you the naming and numbering of the squares of the field on which we are about to manœuvre them, and thus complete the nomenclature of all the *materiel* of this mimic warfare. The readiest way by which to explain this subject at once to the eye and comprehension, is by means of a diagram, which I here present.

### THE NOTATION OF THE CHESS BOARD.

BLACK.

Q.R. Q.Kt. Q.B. Q. K. K.B. K.Kt. K.R.



Q.R. Q.Kt. Q.B. Q. K. K.B. K.Kt. K.R.

WHITE.



The squares of the board are considered under the military terms of Ranks and Files; the rows of squares crossing the board from right to left having the former, those running up and down, or perpendicular to the players, having the latter appellation. The rank next either player, on which his Pieces stand, is called his "Royal Rank," the next his second rank, then his third, fourth, &c., to the last of all which is his eighth; the same being, in turn, his adversary's Royal Rank. The adversary numerates the whole board in the same way, his eighth being your Royal Rank. It thus happens that every square of the "chequered field," has two names and two numbers, and though this cannot for a moment confuse an apt pupil, yet I am very far from considering it the best system that has been devised, but use it as the only one recognized in this country or England. The only perfect "notation" is that employed by M. Alexandre, in his great "Encyclopedie."

The Files are named from the Piece standing at the foot, or first square, of each respectively. If you play the white men, your King's file will be to the right of the Queen's, and all his officers, each at the base of his respective file, form the right wing of your array, and your Queen's officers, your left files and wing. If you play the black men, your King's is your left, your Queen's your right wing. The hostile centres, K and, Q, and in short, all the opposing forces are thus arrayed in exact opposition to each other, and every file has the same name to both combatants.

You will observe the figures at the sides of our last diagram—those on White's right are by the side of his King's Rook's file, numbering the squares up; the next is his K's Knight's file, numbered in the same



manner, and so on to his Queen's Rook's file, on his extreme left. Supposing you to be engaged with the black men, then your right hand file is your Queen's Rook's, you meet your Queen's before your King's file, and so on to your K's R's, on your extreme left.

I think you will, with a little attentive consideration of the above, and a few minutes' practice with our board and men, to which I shall now leave you, be able completely to comprehend this our introductory lesson; and for our next sitting, we will examine and learn the simple elementary powers of our Chessmen.

## LESSON SECOND.

### THE POWERS AND MOVEMENTS OF THE CHESS FORCES.



#### THE KING.



The King can move one square only at a time (except in "Castling," which will be explained hereafter), but he can make this move in any direction, forwards, backwards, laterally, or diagonally. He can take any one of the adversary's men which stands on an adjoining square to that he occupies, provided such man is left unprotected, and he has the peculiar privilege of being himself exempt from capture. He is not permitted, however, to move into check, that is, on to any square which is guarded by a Piece or Pawn of the enemy, nor can he, under any circum-



stance, be played to an adjacent square to that on which the rival King is stationed. Like most of the other Pieces, his power is greatest in the middle of the board, where, without obstruction, he has the choice of eight different squares.



### THE QUEEN.



The Queen is by much the most powerful of the forces. She has the advantage of moving as a Rook, in straight lines, forwards, backwards, and sideways, to the extent of the board in all directions, and as a Bishop, diagonally, with the same range. To comprehend her scope of action, place her alone in the centre of the board; it will then be seen that she has the command of no less than twenty-seven squares, besides the one on which she stands.



### THE ROOK.



This capital officer is next in power to the Queen. He moves in a straight line, forwards, backwards, or sideways having a uniform range, on a clear board, of fourteen squares, exclusive of the one he occupies.



### THE BISHOP.



The Bishop moves diagonally forwards or backwards, to the extent of the board. It follows, therefore, that he travels throughout the game only on squares of the same color as the one on which he stands when the game begins, and that each player



has a Bishop running on white squares, and one on black squares. When placed on a centre square of a clear board, he will be found to have a range of thirteen squares.



### THE KNIGHT.

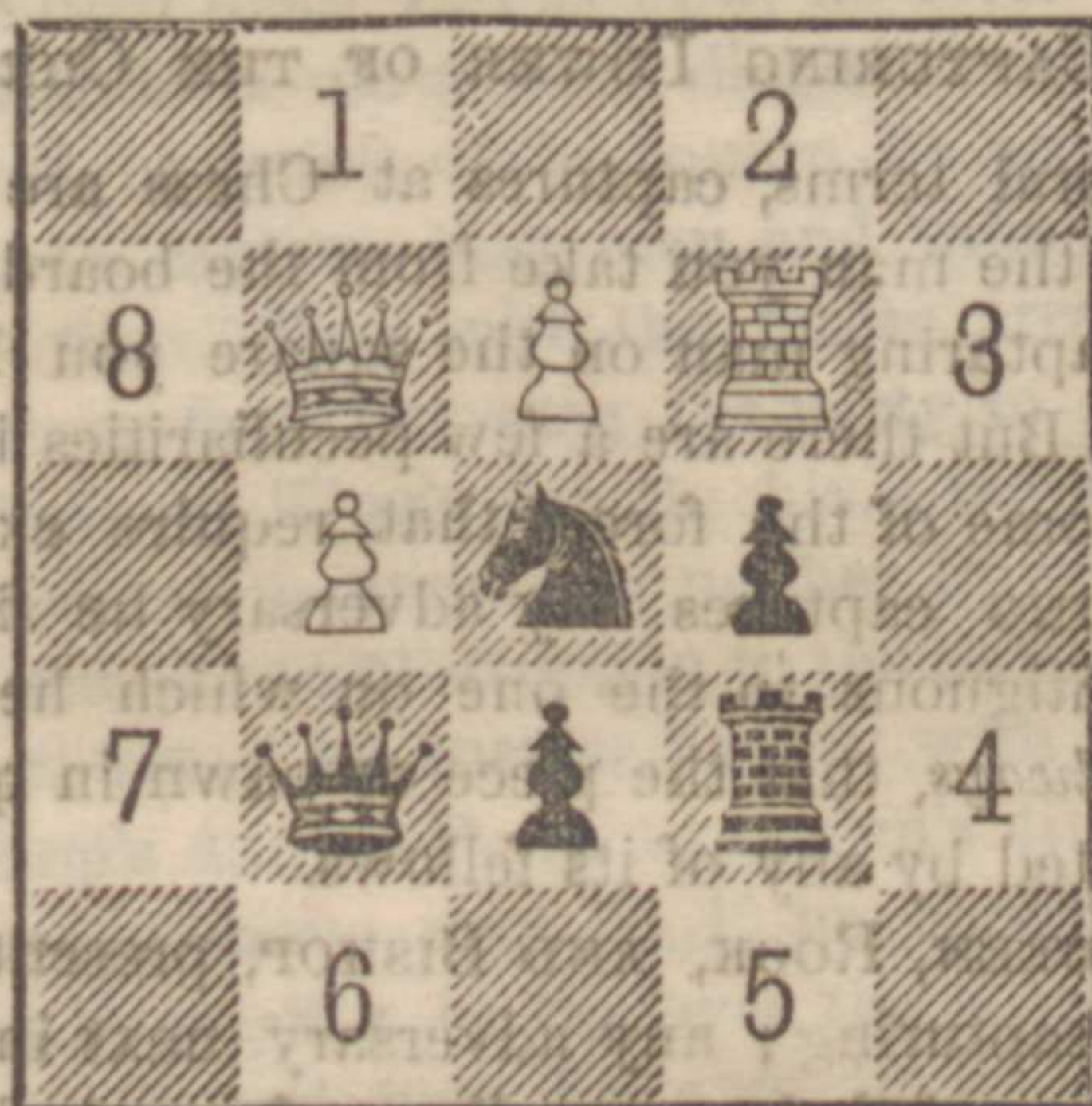


The action of the Knight is peculiar, and not easy to describe. He is the only one of the Pieces which has the privilege of leaping over another man. The movements of the others are all dependent on their freedom from obstruction by their own and the enemy's men. For example, when the forces are duly ranged in order of battle before the commencement of the game, the Knight is the only one of the Pieces which can be played before the pawns are moved—King, Queen, Bishop, and Rook, are all hemmed in by the rank of pawns, which they cannot overleap; but the Knight, having the liberty of springing over the heads of other men, can be brought into the field at once. In this case, as his move is one square *in a straight line*, and *one in an oblique direction*, if the King's Knight were to begin the game, he must be played either to King's Rook's third, or to King's Bishop's third square; and if the Queen's Knight commence, he must be moved to Queen's Rook's third, or to Queen's Bishop's third square.

A black Knight, situated as in the accompanying diagram, which well illustrates the power of this erratic but valuable officer, could leap immediately over the heads of friends or foes, alighting, if unoccupied, on either of the squares numbered from 1 to 8. He changes from a black square to a white one, or *vice versa*, at every move. A corner of the board is his



weakest position, as there he commands but two squares.



### THE PAWN.



The Pawn moves only one square at a time, and that *straight forward*, except in the act of capturing, when it takes one step diagonally to the right or left file on to the square occupied by the man taken, and continues on that file until it captures another man. A Pawn is the only one of the forces which goes out of his direction to capture, and which has not the advantage of moving backwards; but it has one remarkable privilege, by which on occasions it becomes invaluable, *whenever it reaches the extreme square of the file on which it travels, it is invested with the title and assumes the power of any superior Piece, except the King, which the player chooses.* From this circumstance it frequently happens that one party, by skilful management of his Pawns, contrives to have two, and sometimes even three, or more, Queens on the board



at once, a combination of force which of course is irresistible.

### THE CAPTURING POWER OF THE CHESSMEN.

In general terms, captures at Chess are made by removing the man you take from the board and placing the capturing man on the square you have thus vacated. But there are a few peculiarities in the captures by some of the forces that require explanation.

THE KING captures any adversary he finds on a square contiguous to the one on which he stands—*provided always*, that the piece or pawn in question is not protected by any of its fellows.

THE QUEEN, ROOK, AND BISHOP, present no peculiarity in capturing; any adversary next in front of them, on any of their proper lines of march, is liable to capture, but only the *one* directly exposed to their line of fire, and never but one at one move. Of course it results that, if the man captured is guarded by one of his own comrades, the capturing piece is liable to reprisal; such reprisal, like all captures at Chess, being wholly optional with the player having the opportunity. These capturing and re-capturing powers extend to the ranks and files which form the sides of the board, as well as to the interior ones.

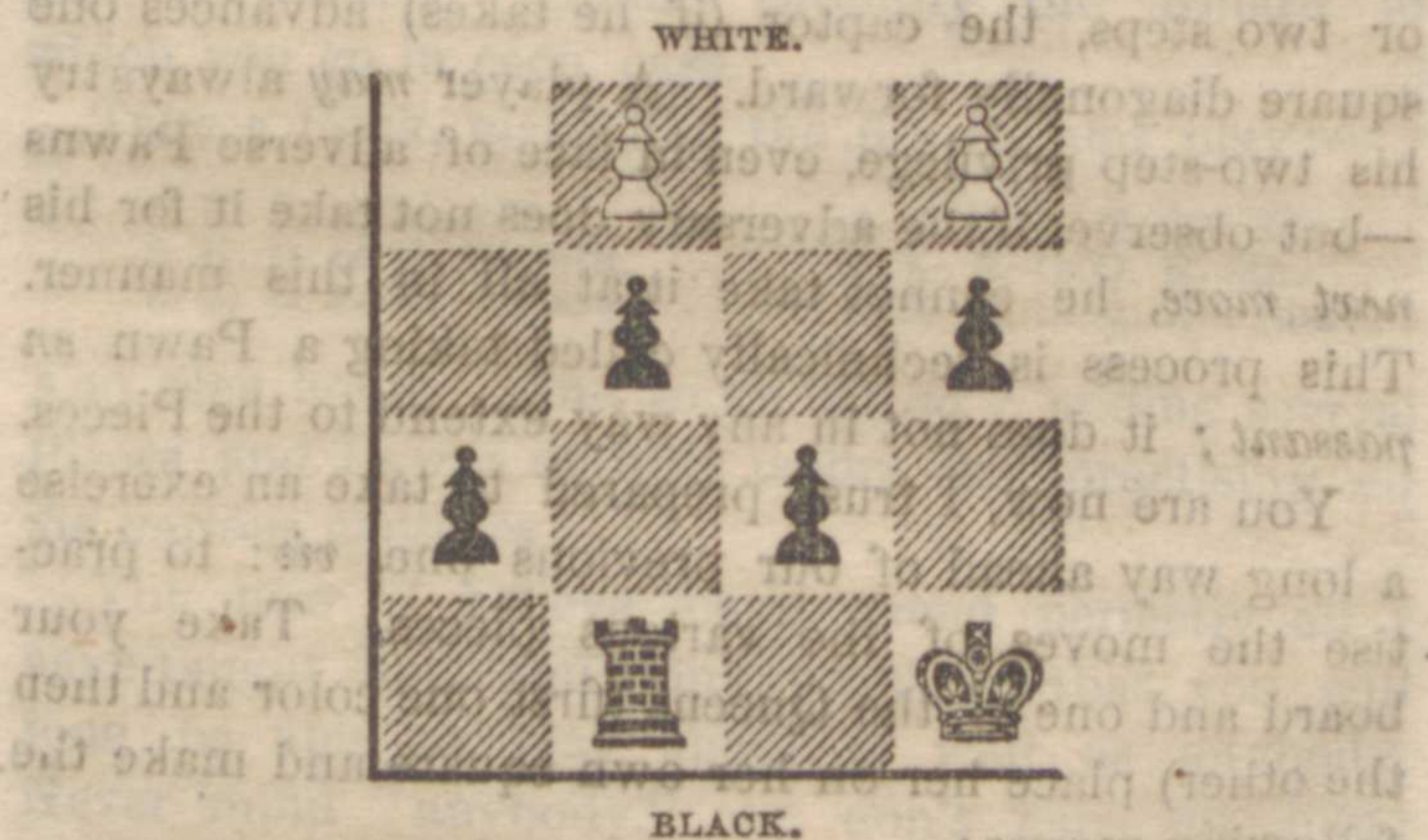
THE KNIGHT'S capturing power is the same as his move. The diagram on page 13 will illustrate both. Any adverse piece or pawn on one of the numbered squares—except the K., and he would be attacked—would be liable to capture by our sable Cavalier; and men on no other squares of the board, as he can never fall short of, or exceed, that peculiar leap.

THE PAWN, as has been previously observed, is the only man which captures in a direction different from his line of march. He is permitted to move only one



square forward at a time, and is not allowed to take any Piece or Pawn which may impede his onward path on his own file. If, however, he meet with any of the adverse force on a point diagonal, one step either to the right or left of the square he occupies, he is at liberty to capture that man and take his place on the next file. Thus with the forces arranged for battle as in our first diagram; the party to play first leads off Pawn to King's fourth, his adversary may reply in the same manner, and neither Pawn can do more than remain an obstruction to the onward march of the other, but if he answer instead with Pawn to King's Bishop's 4th, or Pawn to Queen's 4th, the first player's second move may be, if he chooses, King's Pawn takes Pawn, *i. e.* he removes the adverse Pawn from the board and puts his own in its place—one square forward *diagonally*.

But the Pawn has one very peculiar capturing power to which I now especially call your attention,



and wish you to master beyond all danger of misunderstanding. To avoid a long and after all, probably, obscure series of explanations I shall again resort



to the crayon. I suppose you to have the Black men, and the King's quarter of the board to be before you. White's Pawns are uncomfortably pressing upon your quarters, and your encampment is in but poor plight to receive an assault. Your King's and Knight's Pawn you cannot move at all; and to move either of the others one step forward is to lose it. Ah! a lucky remembrance to the rescue! Pawns can go two squares at the first move. So then, Pawn to K's R's 4th; or, P to K's B's 4th. But, alas for our expectations! To reward White's Pawns for their vigorous and safe advance so far towards Queening, *i. e.* to their 5th rank, their power is already a little increased; and they have the privilege of capturing the pawn on either *contiguous file* that attempts to pass the lines of fire of their little two-gun battery, precisely the same as though that Pawn had stopped at one square forward, or immediately within its range of fire. Whether the advancing Pawn go one or two steps, the captor (if he takes) advances one square diagonally forward. A player *may* always try his two-step privilege, even in face of adverse Pawns—but observe, if the adversary does not take it for his *next move*, he cannot take it at all in this manner. This process is technically called taking a Pawn *en passant*; it does not in any way extend to the Pieces.

You are now, I trust, prepared to take an exercise a long way ahead of our previous one, *viz*: to practise the moves of the various pieces. Take your board and one of the Queens (first one color and then the other) place her on her own square and make the following moves:—

1. Q. to her 5th.

3. Q. to K. R. 8th.

2. Q. to her R. 8th.

4. Q. to her R. square.

And 5. play her home again.

This exercise pursued for two or three minutes



naming aloud each time the square to which you play, will give you an enlarged idea of the enormous stride and power of this Amazon of the mimic war.

Place a Bishop on Queen's B's sq.—now Q's B—and play:—

- |                        |                             |
|------------------------|-----------------------------|
| 1. Q. B. to K. R. 6th. | 3. Q. B. to Q. R. 3d.       |
| 2. Q. B. to K. B. 8th. | 4. Q. B. to his own square. |

Extend this exercise a little, add the other Bishop; then change your color and repeat the performance, and you will comprehend the elementary scope of these valorous representatives of the church militant, each in his own peculiar domain—each player having one on the white, and one on the black half of the board.

Now take a Knight, and make him Q's Kt. Play:

- |                         |                         |
|-------------------------|-------------------------|
| 1. Q. Kt. to Q. 2d.     | 5. Q. Kt. to Q. B. 7th. |
| 2. Q. Kt. to K. 4th.    | 6. Q. Kt. to his 5th.   |
| 3. Q. Kt. to K. B. 6th. | 7. Q. Kt. to Q. B. 3d.  |
| 4. Q. Kt. to K. 8th.    | 8. Q. Kt. home.         |

Add now a Knight of the other color, and play each alternately, naming carefully the square to which you go in each case.

Take a Rook, make him the K's R., and play:—

- |                         |                           |
|-------------------------|---------------------------|
| 1. K. R. to his 5th.    | 4. K. R. to K. Kt. 8th.   |
| 2. K. R. to K. Kt. 5th. | 5. K. R. to Q. R. 8th.    |
| 3. K. R. to Kt. square. | 6. K. R. to Q. R. square. |

And then home. And so on *ad lib.*; adding several Pieces and Pawns of both colors, and practising all the various captures.

You now, I believe, comprehend perfectly all I have taught you; and think, probably, that you will soon be able to play about as well as anybody. Never mind "anybody," we don't care for him; we'll soon play well enough to reap the full measure of enjoyment we should legitimately seek, even from this most delightful recreation.



But before we play, I must demand your earnest attention to one more preliminary lesson, with which you must make yourself thoroughly conversant.

### LESSON THIRD.

#### THE TECHNICAL TERMS OF CHESS.

**CASTLING.**—I have taught you truly that the King can move only one square at a time, though in any direction—but to this rule there is a single exception, viz:—Castling. This compound and anomalous move is performed thus:—If a player wish to castle on his King's side, he plays his K's Rook to the square next the King (K's B's sq.) and then passes the King across him to the next, or Kt's square; if on the Queen's side, the Q's Rook goes to Q's square, and the King passes him to the Q's Bishop's square. The object of this move is, generally, to place the royal Piece in safety, and at the same time bring the Rook from the corner square into better play.

The conditions under which a player is permitted to castle are:—1st. The King must not be in check. 2d.—The King must not have moved. 3d.—The Rook must not have moved. 4th.—The King must not pass over or on to any square attacked by an enemy's man. And 5th.—There must be no Piece, either of his own or the adversary's, between the King and the Rook.

From this it follows that neither King or Rook can capture an adversary, as an adjunct to this operation.



This is a highly important defensive or precautionary manœuvre in most openings; but not unfrequently may be so employed as to couple with its defensive power an attack of great potency—even to forcing a speedy checkmate.

**CHECK AND CHECKMATE.**—The King is said to be in *check* when he is attacked by any Piece or Pawn, for it being a fundamental law of chess that the King can never be taken, whenever any direct attack upon him is made, he must be warned of his danger by the cry of *check*, and the player is then compelled either to remove his King *out of check*, or parry the check by interposing a man between the King and the attacking Piece, or capture the checking man.

When he can do none of these three things, he is *checkmated*, and the game won by the other side. When the King is directly attacked by the Piece played, it is a *simple check*; but when the Piece moved does not itself give check, but unmasks another which does, it is called a *discovered check*. The third species of check is named the *double check*, where the King is attacked both by the Piece moved and the one discovered. The fourth description is called *perpetual check*, a case which arises when a player has two or more squares on which he can give check, and his opponent can only parry one check by affording an opportunity for another. If the first player then persists in the repetition of these particular checks, the game must be abandoned as drawn.

**DOUBLED PAWN.**—When two Pawns of the same color are on the same file, the front one is called a *doubled* or *second Pawn*; and it will sometimes happen that a file may have even a *third Pawn* upon it.

**DRAWN GAME.**—When neither party can give checkmate, the game is drawn. This may arise from



several causes, as: 1st.—*Perpetual check*. 2d.—Where there is not sufficient force to effect a mate, as a King and a Knight only, or a King and two Knights, &c., &c. 3d.—Where one party has force sufficient, but is ignorant of the proper mode of applying it, and thus fails to checkmate his helpless adversary within the fifty moves prescribed by the 21st law. 4th.—Where both parties persist in repeating the same move from fear of each other. 5th.—Where both parties are left with the same force at the end, as a Queen against a Queen, a Rook against a Rook, and the like, when, except in particular cases, the game should be resigned as a drawn battle. And 6th.—When one of the Kings is *stalemated*.

EN PRISE.—When a Piece or Pawn is in a situation to be taken by the enemy, it is said to be *en prise*. To put a Piece *en prise*, is to play it so that it may be captured.

THE EXCHANGE.—When a player gain as Rook for a Bishop or a Knight, it is termed *winning the exchange*.

FALSE MOVE.—Any illegal move, such as castling when the King has been moved or is in check, moving a Rook diagonally, or a Bishop like a Knight, is called a false or an “impossible” move.

FOOL'S MATE.—This is the simplest of all checkmates, being accomplished in two moves in the following manner:—

WHITE.	BLACK.
1. K. Kt. P. to K. Kt's 4th.	1. K. P. to K's 4th.
2. K. B. P. to K. B's 4th.	2. Q. to K. R's 5th, check-mate.

It cannot possibly be given by the first player.

FORCED MOVE.—When a player has one only legal move at command, it is said to be a *forced move*.

GAMBIT.—This word is derived from an Italian



phrase in wrestling. And signifies a movement by which the adversary is tripped up. In chess, this is attempted by the first player putting a Pawn *en prise* of the enemy early in the game, by which he is enabled more rapidly and effectually to develop his superior Pieces. There are several gambits, but the most important, and one which includes many others, is the King's gambit, commenced as follows:—

- | BLACK.                  | WHITE.               |
|-------------------------|----------------------|
| 1. K. P. to K's 4th.    | 1. K. P. to K's 4th. |
| 2. K. B. P. to B's 4th. | 2. P. takes K. B. P. |

The Pawn offered by the first player here at his second move is called the Gambit Pawn, and when taken by the adversary the opening is a gambit.

The varieties of the gambits are often designated by the names of the players who invented or first brought them into vogue—as the *Muzio* gambit, the *Salvio* gambit, the *Allgaier* gambit, the *Lopez* gambit; while others obtain their names from the opening moves of the first player, as the King's Bishop's gambit, which begins thus:—

- | WHITE.                  | BLACK.               |
|-------------------------|----------------------|
| 1. K. P. to K's 4th.    | 1. K. P. to K's 4th. |
| 2. K. B. P. to B's 4th. | 2. K. P. takes P.    |
| 3. K. B. to Q. B's 4th. |                      |

and is so called because the K's Bishop is played out at the 3d move instead of the K's Knight.

There is also the Queen's gambit, of which the opening moves are:—

- | WHITE.                  | BLACK.               |
|-------------------------|----------------------|
| 1. Q. P. to Q's 4th.    | 1. Q. P. to Q's 4th. |
| 2. Q. B. P. to B's 4th. | 2. Q. P. takes P.    |

The gambits are the most brilliant and animated of all the openings, full of hair-breadth 'scapes and perilous vicissitudes, but affording an infinitude of beautiful and daring combinations.



"GIUOCO PIANO."—A solid and instructive modification of the King's Knight's game, is of all others the most generally practised by the leading players. The opening moves are :—

## BLACK.

1. P. to K's 4th.
2. K. Kt. to B's 3d.
3. K. B. to Q. B's 4th.

## WHITE.

1. P. to K's 4th.
2. Q. Kt. to B's 3d.
3. K. B. to Q. B's 4th.

TO INTERPOSE.—When the King is checked, or any valuable Piece in danger from the attack of an enemy, you are said to *interpose* a man when you play it between the attacked and attacking Piece.

ISOLATED PAWN.—A Pawn which stands alone, without the support and protection of other Pawns, is termed an *isolated* Pawn.

J'ADOUBE.—A French expression, signifying "I arrange," or "I replace," which is used by a player when he touches a man merely to adjust its position on the board, without intending to play it. (See the 7th law.)

MINOR PIECES.—The Bishop and Knight, in contradistinction to the Queen and Rook, are called *minor Pieces*.

THE OPPOSITION.—An important manœuvre in playing the King, by which one player is enabled to occupy certain key squares, and thus compel the adverse King to abandon a favorable position.

RULE.—This critical point is known by remembering that, the player who can first place an odd number of squares between the hostile Kings *wins* "the opposition." It is mainly serviceable in Pawn end-games.

PASSED PAWN.—A Pawn is said to be a *passed* one when the adversary has no Pawns to obstruct its march on the same file, or on either of the next files to the right or left.



**TO QUEEN A PAWN, OR TO ADVANCE A PAWN TO QUEEN.**—When a player has contrived to advance a Pawn to the eighth or last square of the file, it assumes the rank and power of a Queen, or any other Piece he chooses, and he is then said to have *queened* his Pawn. (See the 20th law.)

**SCHOLAR'S MATE.**—A checkmate occasionally given at the opening of a game by a practised player to one but little tutored in the science. The following are the moves:—

- | BLACK.                                  | WHITE.                  |
|---|-------------------------|
| 1. P. to K's 4th.                       | 1. P. to K's 4th.       |
| 2. K. B. to Q. B's 4th.                 | 2. K. B. to Q. B's 4th. |
| 3. Q. to K. R's 5th.                    | 3. P. to Q's 3d.        |
| 4. Q. takes K. B. P., giving checkmate. |                         |

**SMOTHERED MATE.**—A checkmate which is sometimes given by the Knight when the adverse King is hemmed in, or *smothered*, by his own forces.

**STALEMATE.**—When one party has his King so circumstanced that, not being at the moment in check, he cannot play him without going into check, and at the same time has no other Piece or Pawn to move instead, he is said to be *stalemated*, and the game is considered drawn.

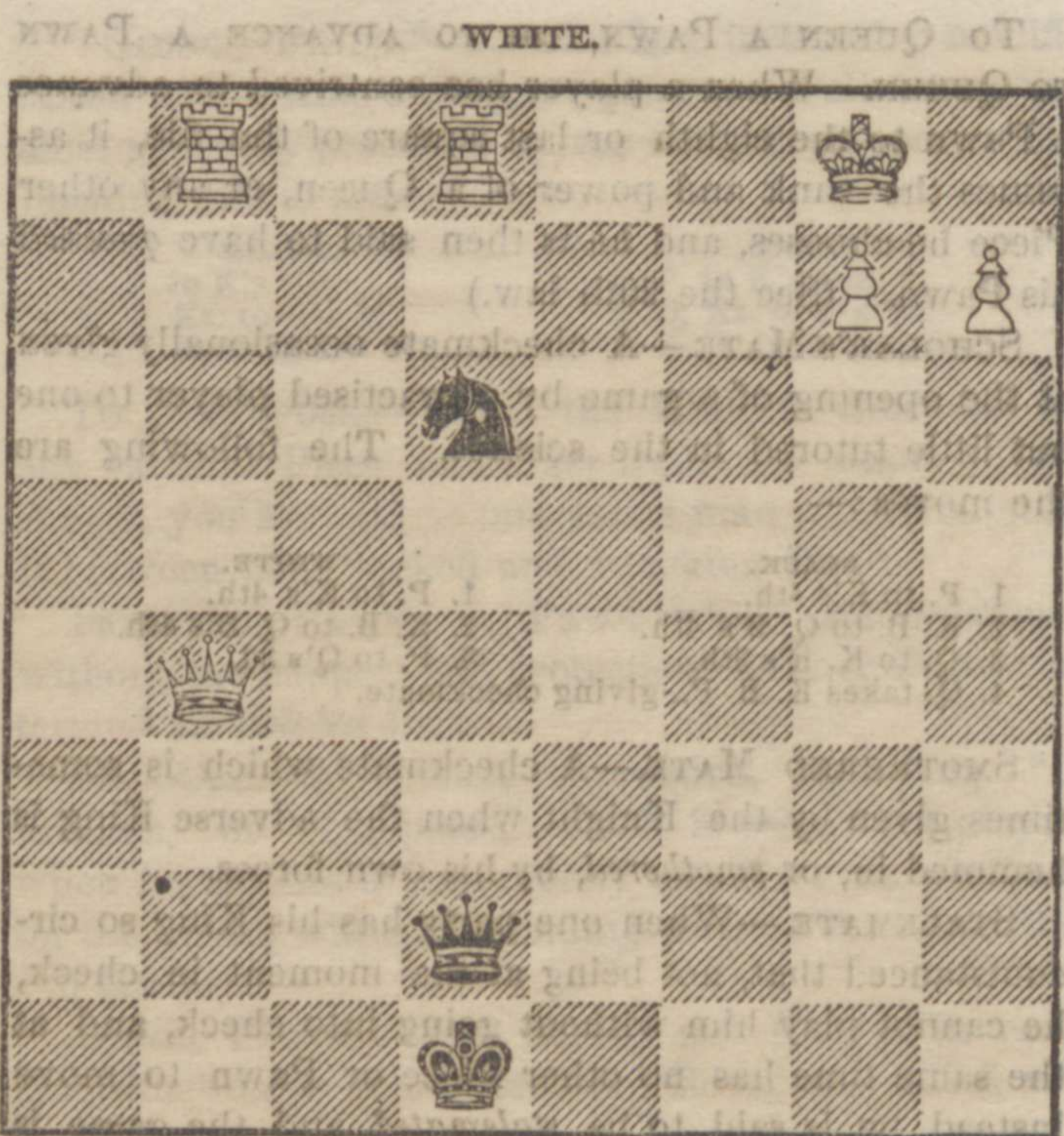
**POSITION, FROM KOCH.**—WHITE K. at K. R. 5.; Q. at K. Kt 2.; P. at K. Kt. 5.; and P. at K. R. 6th.

BLACK K. at Q. Kt. 8.; Q. at K. B. sq.; R. at Q. Kt. 5.; Kt. at K. Kt. 3.; and P at K. R. 2d.

WHITE, with the move, **DRAWS BY** forcing **STALE MATE**, in two moves.

My narrow space utterly forbids my illustrating each of these technicalities by a diagram, but the following beautiful problem by Signor Giambatista Lolli, composed many years since, furnishes a means of illustrating several of the most important of them:





BLACK.

BLACK TO PLAY AND GIVE MATE IN SEVEN MOVES  
 WHITE " " " " FIVE "

SOLUTION.

BLACK.

1. Q. to K. 5 (ch.) (a)
2. Kt. to Q. B. 7 (ch.) (c)
3. Kt. takes R. " (e)
4. Kt. to Q. B. 7 " (f)
5. Kt. to Q. R. 6 dbl. (ch) (g)
6. Q. to her Kt. 8 " (h)
7. Kt. to B. 7, checkmate, (k)

WHITE.

1. K. to his R. sq. (b)
2. K. " Kt. " (d)
3. K. " R. " (f)
4. K. " Kt. " (h)
5. K. " R. " (j)
6. R. takes Q.



NOTES ILLUSTRATIVE OF SEVERAL TECHNICALITIES.

(a) This move gives *check* because when the Queen stops at the square named one of her new lines of motion falls upon and *attacks* the White King, and of this fact he must be notified audibly. Were the White K. any other piece he would now be exposed to capture.

(b) He can neither capture the assailing Q., nor interpose anything to ward off the check; therefore the only remaining alternative is to move the K. If he go to Q. B. sq., the Q. will go to her B. 7th, checkmate—as White could not take the Q., she being guarded by the Kt.; nor interpose; nor move away—hence the move given.

(c) *Check*, since the Kt. now brings the K. within the exact range of his lance; also *forks* K. and Rook, because he *attacks both*, as you will see. Now observe the power of a *check*. Black boldly exposes his own Queen to the batteries of a Rook, on this very account; as, were it not for its fatal force, White would win in a hurry by at once taking Queen with the Rook in her front. Again, Black's Queen is now *pinned*; i. e. she is directly in front of her consort, and the only piece that shields him from a *check* from the Rook, so that if it was now her move she could not go away—if she would; the best alternative would be to capture him.

(d) A *forced* move—because he has no other.

(e) *Discovered check*—because the piece moved does not give the attack, but uncovers it from a piece behind. The next three half moves elicit nothing new.

(f) A fine example of a *double check*! This comprises a check direct from the Kt., and one by discovery from the Q. Had Black nothing better in prospect he could now draw by *perpetual check* by vibrating the Kt. between these two squares *ad infinitum*. White's Kt's P. is not allowed to open fire on the audacious Cavalier, because his monarch must *also* escape the other check from the Q.

(g) Coming to the crisis; she now sacrifices herself to insure success to the general cause. K. cannot take, for the watchful Kt. guards her; therefore R. *must*, to avert the mate.

(h) The *coup de grace*. Both a checkmate and *smothered* mate. "The King is dead!" he is powerless to capture his victor; interpose; or run away.

WHITE'S MATE IN FIVE MOVES

is accomplished at the following slashing gait, and will also teach you an important lesson:—

WHITE.

1. Q. R. takes Kt.
2. Q. takes Q. check.
3. R. to K. B. sq. " (i)
4. Q. to K. Kt. 3d "
5. R. to R's sq., checkmate.

BLACK.

1. Q. takes R.
2. K. to his B. 2d.
3. K. to his Kt. 3d.
4. K. to R's file.

(i) However superior your force, always use it to the best possible advantage.



Your studies for this long lesson are now ended; but for future reference, whenever you wish, I will add from Mr. Monroe's "Science and Art of Chess," his summary of the relative value of the chess forces, the best I have ever seen, by way of

#### SCHOLIUM.

The Queen, at any side square, commands 21 others: at one sq. from the side, 23: at another advance inward, 25: and at the central 4 squares reaches her greatest scope of range—27 squares. Of the first class there are 28 positions; of the second, 20; of the third, 12; of the last, 4. We thus get for the average 1456 squares divided by 64, giving 22 3-4 squares as the Q's average power. A similar process for all the pieces, adding one-half of the Kt.'s average, thus found, to his result, since his checks have the extra force of not permitting interposition; and 7-8 additional to the Pawn's value, on account of the increments to its force and value as it advances towards, and, occasionally, actually becomes a Q—and we arrive at the following very reliable and satisfactory summary:—

Range of Queen, 22 3-4.	Range of Bishop, 8 3-4.
" " King, 6 2-16.	" " Knight, 7 7-8.
" " Rook, 14.	" " Pawn, 3 1-4.

This table will serve for your guidance in doubtful cases of exchanging men, when, in addition to the position, you wish to know their intrinsic relative value.



## LESSON FOURTH.

## THE LAWS OF THE GAME OF CHESS.

I shall expect you to make yourself thoroughly conversant with the spirit, and, as far as necessary, with the letter of the following LAWS. In no case indulge in violating these Rules yourself, or permit others to do so. He is at once the most accomplished gentleman and chess-player who takes this stand at the outset, in the kindest, yet firmest manner. Over the chess-board is an improper place to introduce mock sentimentalities about politeness; and he who brings them here does it to conceal his ignorance, carelessness, or want of capacity. I will ascribe no radically worse motive. You are given these Laws to govern you in playing Chess; nail them to your topmast at the outset. Learn, then *never* infringe them yourself, and resolve that nobody else shall violate them towards you—more than once.

## LAWS OF THE GAME.

I.—The chess-board must be so placed, that each player has a white corner square nearest his right hand. If the board have been improperly placed, it must be adjusted, provided *four* moves on each side have not been played, but not afterwards.

II.—If a Piece or Pawn be misplaced at the beginning of the game, either player may insist upon the mistake being rectified, if he discover it before playing his fourth move, but not afterwards.

III.—Should a player, at the commencement of the game, omit to place all his men on the board, he may correct the omission before playing his fourth move, but not afterwards.

IV.—If a player, understanding to give the odds of a Piece or Pawn, neglect to remove it from the board, his adversary, after



four moves have been played on each side, has the choice of proceeding with, or recommencing the game.

V.—When no odds are given, the players must take the first move of each game alternately, drawing lots to determine who shall begin the first game. If a game be drawn, the player who began it has the first move of the following one.

VI.—The player who gives the odds has the right of moving first in each game, unless otherwise agreed. Whenever a Pawn is given, it is understood to be always the King's Bishop's Pawn.

VII.—A Piece or Pawn touched must be played, unless at the moment of touching it the player say "*J'adoube*," or words to that effect; *but if a Piece or Pawn be displaced or overturned by accident, it may be restored to its place.*

VIII.—While a player holds the Piece or Pawn he has touched, he may play it to any other than the square he took it from; but having quitted it, he cannot recall the move.

IX.—Should a player take one of his adversary's Pieces or Pawns, without saying "*J'adoube*," or words to that effect, his adversary may compel him to take it; but if it cannot be legally taken, he may oblige him to move the King: should his King, however, be so posted that he cannot be legally moved, no penalty can be inflicted.

X.—Should a player move one of his adversary's men, his antagonist has the option of compelling him—1st, to replace the Piece or Pawn and move his King; 2d, to replace the Piece or Pawn and take it; 3d, to let the Piece or Pawn remain on the square to which it had been played, as if the move were correct.

XI.—If a player take one of his adversary's men with one of his own that cannot take it without making a false move, his antagonist has the option of compelling him to take it with a Piece or Pawn that can legally take it, or to move his own Piece or Pawn which he touched.

XII.—Should a player take one of his own men with another, his adversary has the option of obliging him to move either.

XIII.—If a player make a false move, i. e., play a Piece or Pawn to any square to which it cannot legally be moved, his adversary has the choice of three penalties, viz.: 1st, of compelling him to let the Piece or Pawn remain on the square to which he played it; 2d, to move it correctly to another square; 3d, to replace the Piece or Pawn and remove his King.

XIV.—Should a player move out of his turn, his adversary may choose whether both moves shall remain, or the second be retracted.

XV.—Should a player castle unlawfully in any respect [see page 18] his adversary has the choice of three penalties; viz., 1st, of insisting that the move remain; 2d, of compelling him to move the King; 3d, of compelling him to move the Rook.

XVI.—If a player touch a Piece or Pawn that cannot be moved without leaving the King in check, he must replace the Piece or Pawn and move his King; but if the King cannot be moved, no penalty can be inflicted.

XVII.—If a player attack the adverse King without saying "Check," his adversary is not obliged to attend to it; but if the former in playing his next move, were to say "Check," each



player must retract his last move, and he that is under check must obviate it.

XVIII.—If the King has been in check for several moves, and it cannot be ascertained how it occurred, the player whose King is in check, must retract his last move and free his King from the check; but if the moves made subsequent to the check be known, they must be retracted.

XIX.—Should a player say "check," without giving it, and his adversary, in consequence, move his King, or touch a Piece or Pawn to interpose, he may retract such move, provided his adversary have not completed his last move.

XX.—Every Pawn which has reached the eighth or last square of the chess-board, must be immediately exchanged for a Queen or any other Piece the player may think fit, even though all the Pieces remain on the board. It follows, therefore, that he may have two or more Queens, three or more Rooks, Bishops or Knights.

XXI.—If a player remain, at the end of the game, with a Rook and Bishop against a Rook; with both Bishops only; with Knight and Bishop only, &c., he must checkmate his adversary in fifty moves on each side at most, or the game will be considered as drawn; the fifty moves commence from the time the adversary gives notice that he will count them. The law holds good for all other checkmates of Pieces only, such as Queen, or Rook only, Queen against a Rook, &c.

XXII.—If a player agree to checkmate with a particular Piece or Pawn, or on a particular square, or engage to force his adversary to stalemate or checkmate him, he is not restricted to any number of moves.

XXIII.—A stalemate is a drawn game.

XXIV.—If a player make a false move, castle improperly, &c., &c., the adversary must take notice of such irregularity before he touches a Piece or Pawn, or he will not be allowed to inflict any penalty.

XXV.—Should any question arise, respecting which there is no law, or in case of a dispute respecting any law, the players must refer the point to the most skillful, disinterested bystanders, and their decision must be considered as conclusive.

The above are the standard, recognized Laws of our princely game, and will for a long time settle all points we can possibly want decided; but by-and-by, when we get very learned and very critical, we will procure and discuss Mr. Staunton's most masterly new Code, as set forth in his "Chess Praxis," with the ablest and most exhaustive commentary upon the subject ever written by a devotee of our gentle goddess, Caissa.

I know you are now "all anxiety" for our next sitting, which will be over our chess-board—but *festina lente*, which in every-day-English means—don't hurry.



## PART II.—LESSON FIFTH

## PRELIMINARY GAMES, WITH NOTES.—GRECO.

We have now reached that interesting point of our studies at which we are ready to engage in actual battle. You will take our chess-board, arrange the men in order, and so place it between us that you will enter upon the engagement with the black forces, giving me the white. The game I shall first show you is called the

## KING'S BISHOP'S OPENING.

[So named because the first player (Attack) deploys his K.'s B. at the 2d move.]

BLACK—STUDENT.

WHITE—TEACHER.

1. K. P. to K. 4th.

1. K. P. to K. 4th.

You first play your K. P. thus, because, without exposing your K., it liberates *two* pieces, and itself occupies an important part of the centre of the board. You will now seek out *every* move of the two pieces (Q. and K. B.) for which this move opens the way, together with the four moves which the Kts. could make without moving a P. at all, and you will be surprised at the amount of unlocking a proceeding in itself so simple has done for you. No other first move could possibly so much free your game; and this is the reason it is so generally and justly preferred. The next most eligible 1st move is P. to Q. 4th, but a little examination will show you that your forces are considerably less *mobilized* for immediate use than by the present move.

Your reasons are also mine, and I can do no better than meet you with the same move.

2. K. B. to Q. B. 4th.

2. K. B. to Q. B. 4th.

This is the best possible place for your K. B., as it attacks my weak point, viz: my K. B. P. It also prevents my immediately advancing Q. P. to Q. 4th, by which I should be rapidly acquir-



ing possession of the centre of the board—an important object for each player to attain, to the exclusion of his adversary.

Again your reasons are the best possible ones for me and I, consequently, make the same move.

3. P. to Q. B. 3d.

3. Q. to K. 2d.

This move of yours may be called *finessing* a little; it is preparatory to making a very attacking move with great additional power, rather than being in itself very attacking. The move alluded to is P. to Q. 4th. Again, this move of yours opens the way for Q. to her Kt. 3d, should you directly wish to place her there, and it is one of the most formidable squares she can occupy early in the game, and one from which she often carries overwhelming disaster upon the adversary.

I could no longer follow your example, as what is strong for you would be weakness itself for me any farther. My move, unostentatious as it looks, is as good a one as I have at command; and for the moment effectually counteracts your design of playing 4. P. to Q. 4th. If you do that now you will lose a P., thus:—4. P. to Q. 4th, and I answer, K. P. takes P.; you would continue with 5. B. P. takes P., and I retort with Q. takes K. P., giving *check*; and when you evade that in any way you can (if you interpose Q. I take her) I retreat my K. B. to Q. Kt. 3d, and have won a P., besides having considerably disarrayed your game. I might here have played some inferior, or even positively bad moves, such as Q. to K. B. 3d; or K. Kt. to B. 3d—this last looking especially plausible to inexperienced players; but my students must learn better—make the move in the text.

4. K. Kt. to B. 3d.

4. Q. P. to Q. 3d.

This is by far the best square your K. Kt. can occupy early in the game; it not only attacks my K. P. but prevents my Q. from going to your K. R. 4th, a position which often proves very embarrassing to the player thus assailed. This Kt. can often be subsequently played with great force to his own 5th square, attacking the adverse K. R. P., and K. B. P., and becomes particularly potent if this last P. is also attacked by his co-laborer, the K. B. Again, he is now in a position to advance upon the centre with great advantage, at the proper moment.

I might now have played my K. Kt. to B. 3d, but prefer the move given in order to open a passage for my Q. B., a warrior I shall shortly bring upon the field.

5. K. Castles. (*vide* p. 18).

5. K. Kt. to B. 3d.

You thus play well; placing your K. in safety, and bringing your K. R. into play. It is usually better, even when you have the choice, to castle on the K's side. Now that you have castled you will be able to advance P. to Q. 4th, with advantage.

I have played out my K. Kt. for the same reasons, in the main, that I gave you for playing yours; and that I, too, may be enabled to castle. I might have played Q. B. to K. Kt. 5th; or Q. Kt. to B. 3d—but in the end my move will prove the best.



6. Q. P. to Q. 4th.      6. K. B. to Q. Kt. 3d.

This is right, now. It would, at least, have been *as good* to have advanced it but one square; for though you for the moment compel my B. to retreat, yet it is not possible against good play to keep your two Royal Pawns thus formidably posted in the centre, and when you are compelled to advance or exchange one of them, their power is considerably diminished.

I have made my *best* move, though it may not at first seem so. Had I taken your Q. P. with my K. P., you would have reprisé with B. P., equally forcing my B. to retreat; and would then have had your Royal Pawns firmly established in the centre, while I had but one; besides, you could then advance your K. P. upon my Kt., which would still further improve your game to the detriment of mine. Again, your K. P. is now safe, for if I now take it with Q., as suggested at move 3d, I lose her for a R., only half her value, by your retort of 7. K. R. to K. square.

Our positions are now equal. I shall speedily castle, and deploy my pieces in answer to yours. Your next move may be 7. Q. B. to K. Kt. 5th; or K. B. to Q. 3d. The above is, chiefly, from one of the valuable treatises of WM. LEWIS, Esq.; the next is from MR. GEO. WALKER.

You will now take the White men and repeat the foregoing attack to my defence, with the Black men. Having done this carefully, you will take the colors alternately and conduct the defence to my attack, till you can give me the whole opening, from both sides, with all the assigned reasons for every move; and, if we are in the "WEST-END CHESS CLUB," I will ask and answer many questions, and explain many points I have not room here to set down.

We will learn one more opening this evening, differing from the one just closed in many respects, yet presenting some points of similarity.

#### KING'S KNIGHT'S OPENING.

(So called because the Attack at his 2d move plays his K. Kt. to B. 3d.)

WHITE—STUDENT.

1. P. to K. 4th.

BLACK—TEACHER.

1. P. to K. 4th.



You already understand why we employ these moves.

2. K. Kt. to B. 3d.

2. Q. Kt. to B. 3d.

You here adopt a vigorous and justly popular opening; commencing a direct attack from the very outset, and one which requires my immediate attention. You will perceive that your attack is upon my K. P. Besides, your attack is so favorable to your natural line of march that, if I defend it, your game is still profitably advanced, giving you an excellent basis on which to frame future schemes for discomfiting me.

My move not only thwarts your immediate design of winning my K. P., but gives me, also, a forward game and a good base for future operations.

3. K. B. to Q. B. 4th.

3. K. B. to Q. B. 4th.

These moves you may re-explain to me, giving both their force as directly exerted upon the adversary, and the scope for after action which they leave each player at home.

4. P. to Q. B. 3d.

4. K. Kt. to B. 3d.

You can also explain to me the force of these moves. Many would prefer, instead of my move, P. to Q. 3d; but I choose the one in the text, believing the move suggested would leave you with greater scope for crowding my game.

5. P. to Q. 4th.

5. K. P. takes P.

6. P. to K. 5th.

6. P. to Q. 4th.

7. K. B. to Q. Kt. 5.

7. K. Kt. to K. 5th.

The possible variations on these moves are little less than infinite, but my limits will not admit of farther annotation. We have played the opening, both in attack and defence, according to the best model of what the Italian masters have named "*il Giuoco Piano*." Your 7th move *might have been* P. takes P. *en passant*.

8. K. Kt. takes Q. P.

8. K. B. takes Kt.

Your move is better than taking with B. P. Of course I must re-take with my B.—my Q. Kt. is "pinned."

9. B. P. takes B.

9. Q. B. to Q. 2d.

Mr. WALKER pronounces our game "about equal," but that "your side would rather be taken for choice."

By this time, doubtless, you wish to know to what all this tends, and how all this preparation is to be carried serviceably into the din of actual encounter, and to the final consummation of victory in the cov-



eted checkmate. So I will close this very important lesson by at once delighting and instructing you with one of the most entertaining of Greco's many brilliancies; and I the more readily select this game because its charming *denouement* arises from a perfectly regular and sound opening.

## GIUOCO PIANO.

## ATTACK.

1. P. to K. 4th.
2. K. Kt. to B. 3d.
3. K. B. to Q. B. 4th.
4. P. to Q. B. 3d.
5. K. Castles.
6. P. to Q. 4th.
7. Q. B. to K. Kt. 5th.
8. Q. B. to K. R. 4th.
9. K. Kt. takes Kt. P.
10. Q. to K. R. 5th (ch.)
11. Q. B. takes Kt. 2d P.
12. K. B. to K. 6th (ch.)
13. Q. to K. 8th (ch.)
14. P. Checkmates.

## DEFENCE.

1. P. to K. 4th.
2. Q. Kt. to B. 3d.
3. K. B. to Q. B. 4th.
4. Q. to K. 2d.
5. P. to Q. 3d.
6. K. B. to Q. Kt. 3d.
7. P. to K. B. 3d.
8. P. to K. Kt. 4th.
9. B. P. takes K. Kt.
10. K. to Q. 2d.
11. Q. to K. Kt. 2d.
12. K. takes K. B.
13. Covers with any piece.

We will here close this lengthy sitting, and I will leave you to study what I have brought to your attention, and make your own comments upon the beauties of the above game.



## LESSON SIXTH.

## HOW TO GIVE CHECKMATE—END-GAMES.

You have now seen enough of our beautiful science to become very much interested in it. But to make the most rapid as well as intelligent progress you need to learn a little more clearly what is meant by giving checkmate; or, perhaps I should rather say, the means by which you may arrive at that so desirable consummation. The opening leads to the middle stages or body of the fight; up to this point you can be instructed. You can *learn* how to marshal your men; to deploy them upon the most favorable points and lines for attack or defence; and can acquire general outlines of systems of manœuvre—but there learning must, comparatively, stop. With a quaint old writer, I can regret the inability to give you rules to prevent mistakes. I conduct you to the field—courage, invention, patience, self-reliance, and a persistent steadiness of effort on your own part must conduct the fray.

But after a majority of the men have fallen, or any definable class of positions is attained, your game again becomes the subject of scientific investigation and analysis, indeed more strictly mathematical than the subject of the openings; and you wish to learn how best to rally your broken battalions and concentrate your remaining powers for a final charge which shall give your adversary, whose resources, at least in pra-



tion, it is to be hoped are less than your own, the *coup de grace*.

I cannot here give you a synopsis even of all the various classes of end-games; but you must see that so many copies of the present book are sold that our friend, Mr. BEADLE, will give us another "DIME CHESS BOOK," in which I can complete this subject, and perfect you in this portion of the game so necessary to form an accomplished player. A few of the most common cases I here present.

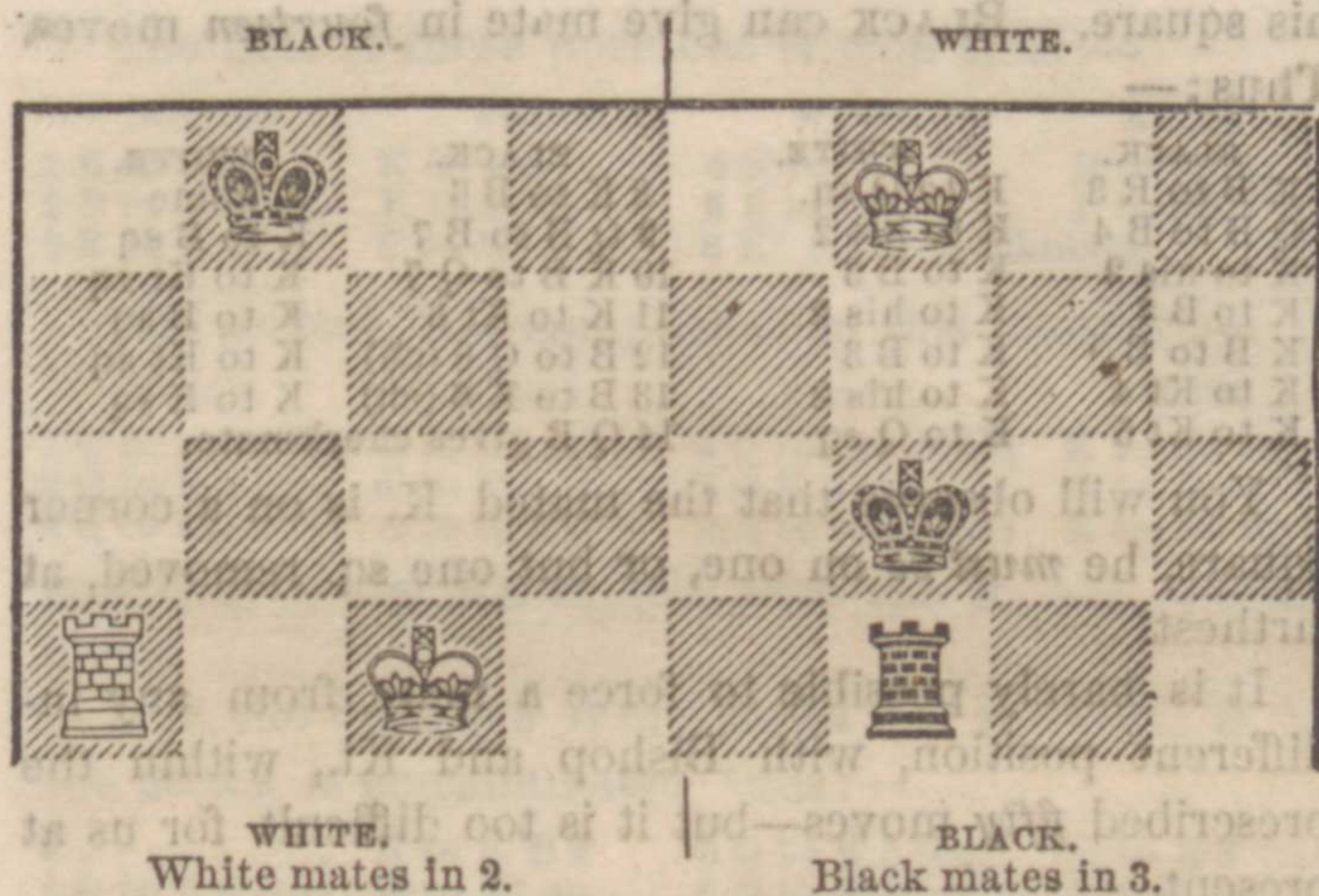
If you are left with a Queen, or a Pawn that can certainly go to Q., your victory is easy, as against the adverse King alone, or K. accompanied by some very inferior force. Place an illustrative position, as follows:—BLACK. K. at Q. B. square: WHITE. K. at his 6th, and Q. at her Kt. 6th—WHITE can give check-mate in two moves; but must beware of giving stale-mate.

In the above, the K. to be mated is already on the side of the board, were he not he must be driven there. The following position, with a little careful application to general situations, will teach you to do this:—BLACK. K. at his 4th: WHITE. K. at Q. R. sq., and Q. at Q. Kt. square—WHITE can give mate in *nine* moves. Thus:—

WHITE.	BLACK.	WHITE.	BLACK.
1 Q to K Kt 6	K to B 5	5 Q to Kt 5	K to B 7.
2 K to Kt 2	K to his 4	6 Q to Kt 4	K to his 8
3 K to B 3	K to B 5	7 K to his 3	K to B 8, and
4 K to Q 4	K to B 6	I leave you a mate in <i>two</i> .	

With a Rook against a King, the mate is a little harder, and I will first give you a couple of diagrams illustrating it. I present but the upper half of the board; and even make that do double work—the left half giving one, the right, another position. Take care to examine them separately.





The above will show you clearly the ultimate mat-  
ing power of the Rook. The first is done thus:—  
1. K. to B. 6th., K. to B. square; 2. R. to R. 8th.,  
checkmate. The other, a really fine problem, I shall  
leave for your discovery.

If, as with the Q., the K. is not on the side of the  
board he must be driven there. This can be done  
in a few moves, but not quite as easily as with  
that striding Amazon, the Q. Take the following  
example by Ponziani:—WHITE. K. at Q. 5th: BLACK.  
K. at his R. square, and R. at Q. R. 8th. It will cost  
you at least fifteen moves to give mate here. I will  
give you eleven of them.

BLACK.	WHITE.	BLACK.	WHITE.
1 R to his 5	K to B 5	7 R to Q 4 (ch)	K to B 6
2 K to Kt 2	K to Kt 5	8 K to his 3	K to B 7
3 R to K R 5	K to B 5	9 R to B 4 (ch)	K to Kt 6
4 K to B 3	K to Q 5	10 K to Q 3	K to Kt 7
5 R to K Kt 5	K to Q 6	11 R to Kt 4 (ch)	K to R 6, and
6 R to Kt 4	K to Q 7	Black mates in <i>four</i> moves.	

Now give me the following position:—Both BLACK  
Bishops, and the King, at home: the WHITE King at







The first of these positions is won thus:—

WHITE.	BLACK.	WHITE.	BLACK.
1 B to Kt 4	K to R 2	4 K to R 6	P to Kt 6
2 B to B 5 (ch)	K to R sq	5 B to Q 6	P to Kt 7
3 K to Kt 6	P to Kt 5	6 Kt gives checkmate.	

The second, is accomplished in this manner:—

BLACK.	WHITE.	BLACK.	WHITE.
1 Q to her 4 (ch)	K to Kt sq	4 Q to her 4 (ch)	K to Kt sq
2 Q to R 8 (ch)	K to R 2	5 Q K 5 (ch)	K to R sq
3 Q to her 8	R to K R 2	6 Q to R sq (ch)	K to Kt sq

and 7. Q. to her Kt. sq. (ch) wins the R., and speedily mates.

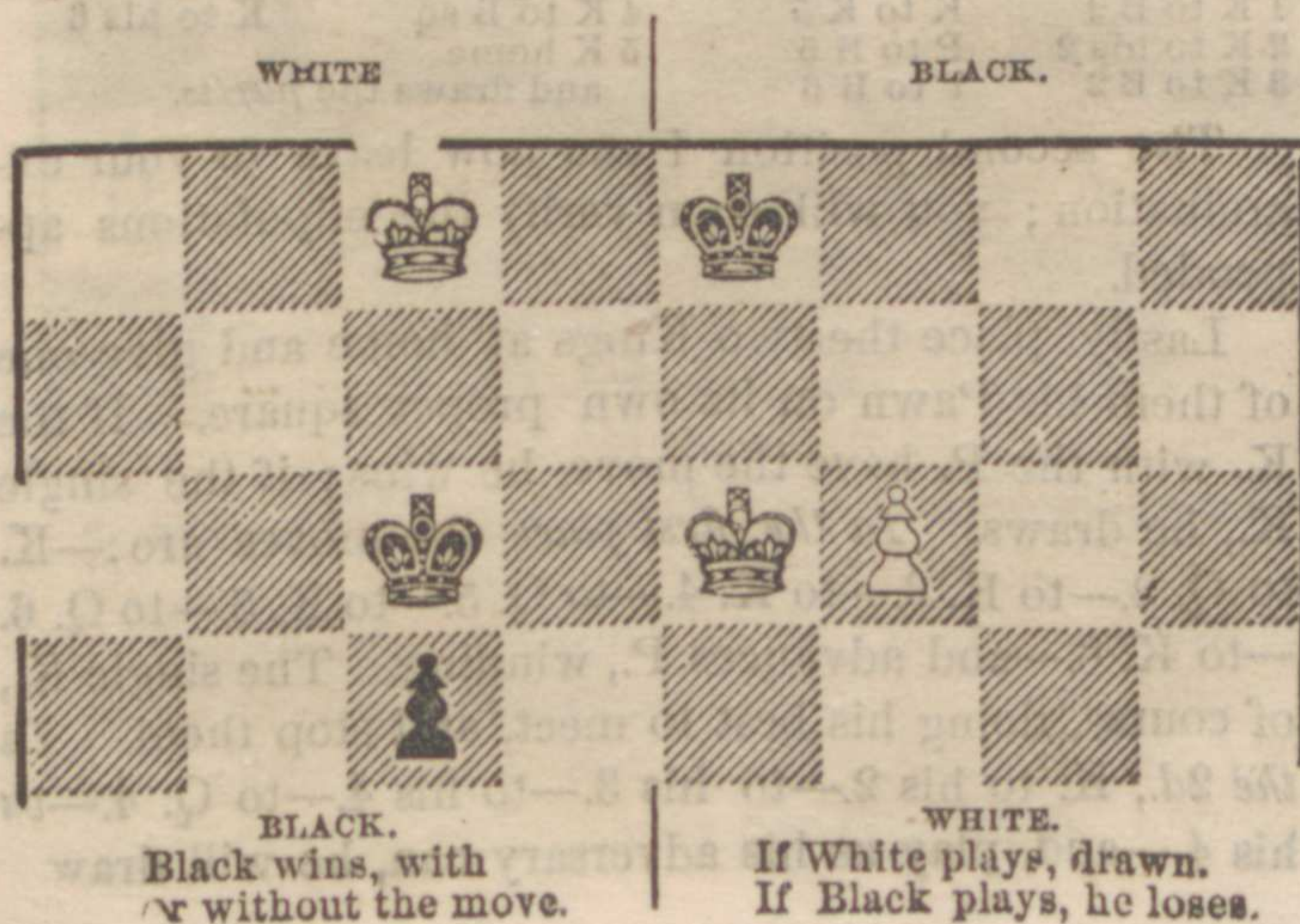
If at the 3d move White stops his R. on K. B. 2d, the attack is consummated thus:—

3 R to K B 2	5 Q to K 5 (ch)	K to R 2
4 Q to R 5 (ch)	K to Kt sq	6 Q to K 3 (ch)
		K to R sq

and 7. Q. to K. 8. (ch) wins R. and mates directly.

### HOW TO QUEEN A PAWN.

Of this difficult art I can only give you the merest elements; and, indeed, it would not be profitable now for you to attempt more. Again I will make one diagram do double duty.





In the first example, if White move, he is forced to allow Black's K. to go to K's 7th, or Kt's 7th, and Queen the P. without farther trouble. If Black move, he gains the opposition by K. to his 6th, or Kt. 6th, and then advancing P. to B. 6th. This would hold equally good if his P. were any number of squares less advanced; so that he invariably wins, if he can succeed in placing his King on the 6th square of the file occupied by the Pawn, and in front of it; providing, of course, that the single King cannot attack the Pawn, so as to compel a retreat in order to support it. But if the Pawn be upon either of the Rook's files, these remarks will not apply—the game would then be drawn.

Recurring to the first position, place your King and Pawn each one square further back, that is, King at B. 5th, and Pawn at B's 4th square. If now you have to move you win, by playing King to his 6th as before; but if White play first he will draw the game, *e. g.* :—

WHITE.	BLACK.	WHITE.	BLACK.
1 K to B 2	K to K 5	4 K to B sq	K to his 6
2 K to his 2	P to B 5	5 K home	
3 K to B 2	P to B 6	and draws the <i>partie</i> .	

The second position I can now leave to your examination; you will soon verify the stipulations appended.

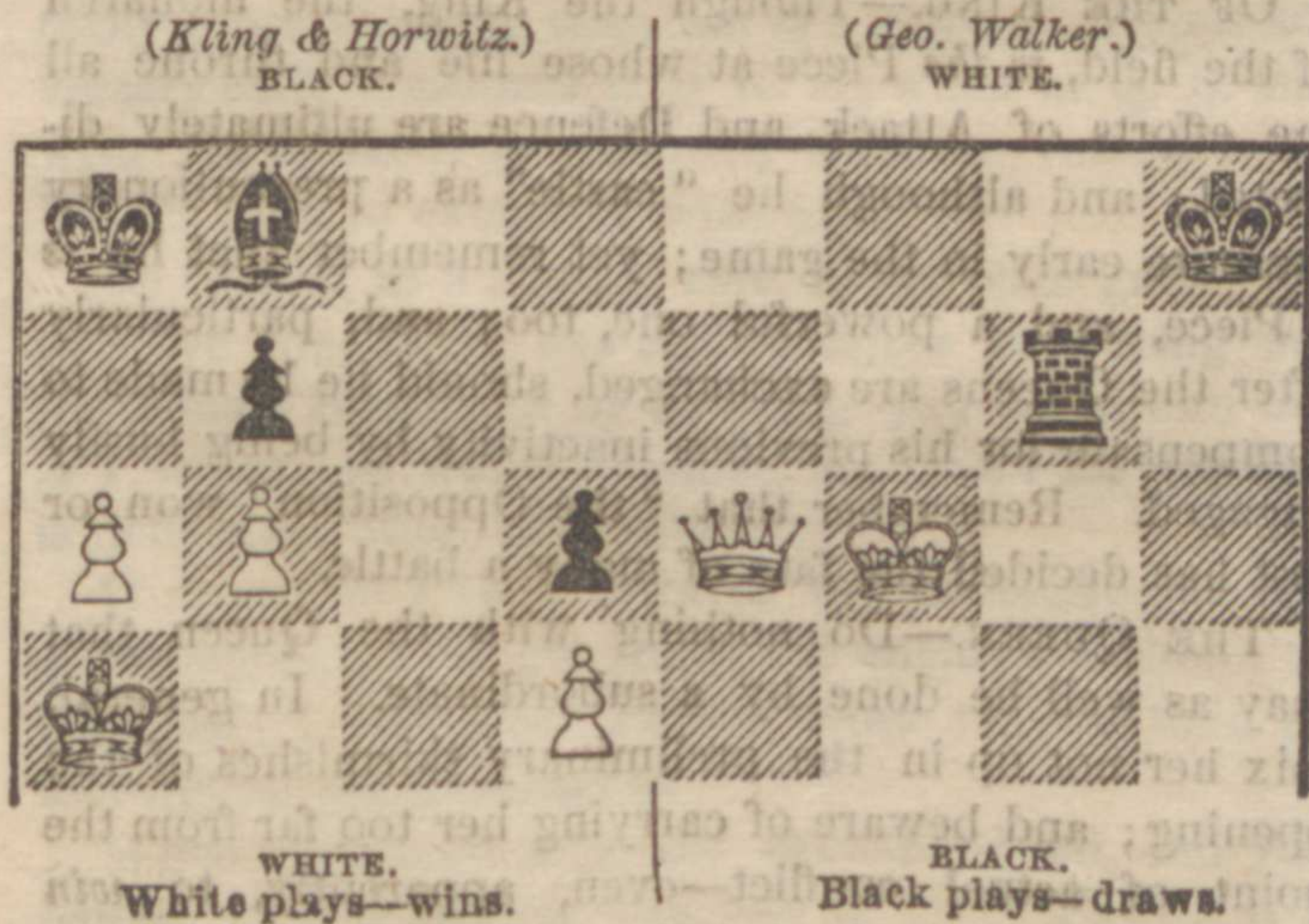
Lastly, place the two Kings at home and give one of them his Pawn on its own proper square. If the K. with the P. have the move, he wins; if the single K., he draws. *In the first place* the moves are:—K. to Q. 2.—to K. 3.—to K. 4.—to Q. 5.—to K. 5.—to Q. 6.—to K. 6.—and advances P., winning. The single K., of course, doing his best to meet, and stop them. *In the 2d.*, K. to his 2.—to his 3.—to his 4.—to Q. 4.—to his 4.—and, play as his adversary can, he will draw



From all this is deduced this important **RULE**:--If you can advance the Pawn to its 7th sq., *not giving check*, you will win; but if the Pawn checks at this point, you will only draw.

Remember this also:--Two *united* Pawns, with their King, always win against King alone. Another advantage in having two Pawns thus situated is, that they can always maintain themselves until the arrival of the King to their support, for should one be taken, the other will advance to Queen.

Of situations complicated with Pieces, I have not room to speak, nor would it be profitable to you if I had; so I will close this, the hardest lesson yet, by presenting two problems, which I shall leave for you to decipher.





## LESSON SEVENTH.

## MAXIMS AND ADVICE FOR CHESS STUDENTS.

By this time, I doubt not, you feel the need of a few general guiding principles by which to direct your movements on the field, such as may properly be presented here; and you will appreciate and profit by the following, which I sift from the great mass presented by the books.

OF THE KING.—Though the King, the monarch of the field, is *the* Piece at whose life and throne all the efforts of Attack and Defence are ultimately directed; and although he “castle” as a precautionary measure early in the game; yet remember that he *is* a Piece, and a powerful one, too; and, particularly after the Queens are exchanged, should he be made to compensate for his previous inactivity by being busily engaged. Remember that “the Opposition” won or lost has decided the fate of many a battle.

THE QUEEN.—Do nothing with the Queen that may as well be done by a subordinate. In general, mix her not up in the preliminary skirmishes of the opening; and beware of carrying her too far from the point of actual conflict—even, apparently, to *win* something. An adept will often tempt you to do thus that she may be out of the way when he directly assails your King. Never acquire the habit of so falsely estimating her as to refuse exchanging her, when by so doing you can gain a palpable advantage.



THE ROOK.—Like the Queen, this Piece is to be reserved mostly for secondary and decisive combinations. When the field is somewhat cleared of lighter troops, strive to *double* your Rooks, *i. e.* to place one before the other on the same file; their potency is now about that of a Q. To seize the foot of an open file is also good play; and your 7th rank is frequently a powerful position for one of them, particularly when the other is in supporting distance; and doubled on your 7th rank they will sometimes draw, or even win, against great odds. After the Pawn, the Rook is the worst managed part of the array by a majority of amateurs. Study him well, as handled by Morphy, Staunton, and other great masters.

THE BISHOP.—In most openings the K's is temporarily more valuable than the Q's Bishop. If your adversary early confronts your K. B., when at Q. B. 4th, with his Q. B., it is generally better to retreat to Q. Kt. 3d. than to exchange with him.

Be careful, as a general rule, in an open game, not to move your Q. P. *one square before* you bring out the King's Bishop, as by so doing you leave him but *K's 2d sq.*, on which to move, and there his position is defensive rather than attacking.

If strong in Pawns towards the conclusion of the game, endeavor to get rid of the enemy's Bishops, as they can impede your Pawns more readily than either the Rooks or Knights.

When the other men are exchanged off, and you remain with a Bishop and two or three Pawns, it is often proper to keep your Pawns on squares of a different color from those on which your Bishop travels, as he can then prevent the opposing King from approaching them. If, however, you have the worst of the game, it is mostly better to keep them on the



same color as the Bishop, that he may defend them.

Supposing you have *Pawns only* at the end of a game, and the adversary has a Bishop, it is generally advisable to move the Pawns as soon as possible to squares of a different color from the diagonals he moves on.

Two Bishops at the finish of a game are stronger than two Knights, but one Kt. is generally more useful than a single Bishop.

THE KNIGHT.—A beautiful and favorite officer. His assault is more subtle than that of any other, because he can attack without becoming *en prise*, and his checks admit of no interposition. Q. Kt. to B. 3d., if prevented from going to Q. 5th with effect, may go to K. Kt. 3d, *via*. K. 2d, giving a favorite position, especially in the "Giuoco Piano," the object being to go to K. B. 5th, when proper.

A Knight with three or four Pawns, at the end of a game, has an advantage over a Bishop with an equal number of Pawns, because he can leap from white to black and thus attack the Pawns on either colored squares; whereas the Bishop can attack them only when they move on squares in his diagonals. In similar circumstances, however, he is not so useful in *defending* as a Bishop or a Rook; since if forced to remove he ceases to defend, while the B. or R. may retreat and still protect.

"PAWNS ARE THE SOUL OF CHESS."

Without a thorough comprehension of the quiet but remarkable predominance of the Pawns in almost every circumstance of the game, it is impossible for any one to attain a high degree of excellence.

It is generally advantageous for your Pawns to oo



cupy the middle of the board, because there they greatly retard the movements of the opposing forces. The K. P. and Q. P., at their fourth squares, are well posted, but it is not easy to maintain them in that position, and if you are driven to advance one of them, the power of both is much diminished.

When you have two Pawns abreast, at their 4th, for instance, should the adversary attack one of them with a Pawn, it is occasionally better to advance it than to take the Pawn.

The Pawns, however, should seldom be far advanced, unless they can be properly sustained by the Pieces. Pawns at their fourth squares are therefore mostly more powerful than at their sixth.

The K. B. P. having no support but that of the King, is usually the point to which the first attack is directed, and more than ordinary care should be taken to preserve it.

As a general rule, it is not advisable to move K. Kt. P. or Q. Kt. P. early in the game. The former played to K. Kt. 3d, will often allow your adversary to play his Q. B. to your K. R. 3d, a dangerous move when you have castled on King's side.

After castling, it is generally proper not to move the Kt's P. that is before your King, until you are obliged so to do.

In a diagonal line of Pawns, strive to preserve the leading one.

A passed Pawn is mostly serviceable when supported by another Pawn.

A doubled Pawn is not in all cases a disadvantage. The best is the K. B. P. doubled on the K's file, because it strengthens your middle Pawns and opens a file for your K. R.

The Pawn being less important than a Piece, it is



usually better to defend with it than with a Piece. No Piece can interpose to cover the attack of a Pawn, it can therefore frequently check the King with great advantage.

Be cautious generally of advancing the Pawns far on either side, till you see on which your opponent castles; and remember, when approaching the end of a game, where you have Pawns, or even a Pawn, against a minor Piece, that *you may win*, but that your opponent, except in very rare cases, cannot; and that two Pawns in any situation can *protect themselves* against the adverse King.

#### GENERAL ADVICE.

Play with superior players as often as possible; but always modestly suggest receiving the proper odds. Never play with a known inferior without giving such odds as you think will equalize the contest.

Never permit your hand to hover over the board, or even approach it, until you have completely decided on your move. Much less will you ever be guilty of handling your men, or touching those of your opponent. Never even offer to take back a move, or allow your opponent to commit so flagrant a transgression.

Learn to play indifferently either with the black or white men. Play deliberately, neither very rapidly nor very slowly; and not too many games at a sitting. Never suffer the loss of a game to ruffle your temper.

Avoid acquiring a predilection for a particular Piece, and losing both time and position in trying to prevent exchanges of the favorite. Avoid all premature attacks.

If subjected to a violent attack, you may often disconcert your opponent by compelling the exchange of two or three Pieces.



It is mostly good play to exchange the Pieces off when you are superior in power.

When an exchange of two or more Pieces appears inevitable, look closely to see whether it is better for you to take first or to compel your opponent to do so. Beware of snatching hastily a proffered man, it may be only given as a bait to catch a more important advantage from you.

If at the end of a game you remain with Pawns against a Knight and find it difficult to evade his repeated checks, recollect that by placing your King on the same diagonal as the Kt. with but one intervening square, that you cannot again be checked under three moves.

When you have lost a game which has cost you great attention, it is good practice to play it over afterwards in private, and endeavor to discover where the error occurred through which your opponent gained his first advantage. This custom will improve both your memory and your play.

Study carefully, at all points of the game, the art of gaining time upon your adversary. This, among fine players, wins more games than mere physical superiority. This is the ground-work of all the brilliant gambits.

Beware how you think to play "fine;" many a dead won game is lost by a player attempting to finish it off "in style." A clumsy win is far better than a brilliant break-down.

Never calculate upon your opponent's overlooking anything; if you are playing even treat him as an equal.

When the advantage seems all on your side, beware of concluding that you "win any way." A single hasty, or weak move may allow your adver-



sary to turn the tables upon you. An unheeded P. advanced may win; or a lone R. may force a chagrining stalemate.

"When prosperity fills the sail, let reason guide the helm."

Do not too soon despair when fortune goes adverse. Patient application will often discover a defence against an apparently overwhelming attack; but do not annoy a superior player by continuing a struggle when there is really no hope for you—resign.

An opening to be well constructed, must be made quickly; *i. e.*, the greatest possible number of pieces must be deployed in the fewest possible moves—and that, too, so that while assailing the enemy they do not retard each other. If you must *retreat*, learn to appreciate the difference between that and *flight*.

Study your book not above an hour or two at a sitting; but master little by little what your book teaches you, assured that you will soon not only play better Chess, but oftener be rewarded by victory than those who affect to despise books. Do not make a task of it—Chess is an amusement; and he who so progresses with and employs it as to reap the greatest amount of pleasure from the game, uses it the most wisely.

After our present little book, Mr. Staunton's unsurpassed and unsurpassable treatises, on one of which this is modelled, will most delight and instruct you.

Study for the science, practise for the art of Chess; there is no "royal road" to its acquisition.

I shall now present you with some model examples both of Attack and Defence, in some of the best of the "Openings"—such as you will do well first to become conversant with.



LESSON EIGHTH.

THE KING'S BISHOP'S OPENING.

ATTACK.

1. P. to K. 4th.
2. K. B. to Q. B. 4th.
3. K. Kt. to B. 3d.
4. P. to Q. B. 3d.
5. P. to Q. 4th.
6. B. P. takes P.
7. Q. B. to Q. 2d.
8. Q. Kt. takes B.
9. K. P. takes P.
10. Q. to her Kt. 3d.
11. Castles, K. R.

DEFENCE.

1. P. to K. 4th.
2. K. B. to Q. B. 4th.
3. P. to Q. 3d, (a)
4. K. Kt. to B. 3d.
5. K. P. takes P.
6. K. B. to Kt. 5th, (ch.)
7. K. B. takes B. (ch.)
8. P. to Q. 4th.
9. K. Kt. takes P.
10. P. to Q. B. 3d.
11. K. Castles.

The game is even ; but the Attack still has the advantage of the move, his pieces, at present, are in something the better array, and he will be able to keep the Defence under some restraint for a little time yet.

(a) This may be called the most shapely and classical *debut* that can be put upon the board.

In all the VARIATIONS upon these Openings, I use the notation of the "NEW YORK CLIPPER," than which nothing can present a more perfect specimen of compact neatness, coupled with clearness. The characters signify:—[-] to; [x] takes; [+ ] check.



## KING'S KNIGHT'S DEFENCE.

1 P to K 4	P to K 4
2 K B-B 4	K Kt-B 3
3 K Kt-B 3	Kt x K P
4 P-Q 3	K Kt-Q 3
5 Kt x K P	K Kt x B
6 K Kt x Kt	P-Q 4
7 K Kt-K 5	K B-Q 3
8 P-Q 4	Castles
9 Castles	P-K B 3
10 Kt-K B 3	Even game

## ITALIAN DEFENCE.

1 P to K 4	P to K 4
2 K B-B 4	K B-B 4
3 P-Q B 3	Q-K Kt 4
4 Q-K B 3	Q-K Kt 3
5 K Kt-K 2	P-Q 3
6 P-Q 4	K B-Kt 3
7 Q P x P	Q P x P
8 K Kt-his 3	K Kt-B 3
9 P-K R 3	Even game,
but not as popular as the first	

## THE LOPEZ GAMBIT.

1 P to K 4	P to K 4
2 K B-B 4	K B-B 4
3 Q-K 2	Q Kt-B 3
4 P-Q B 3	P-Q 3
5 P-K B 4	K Kt-B 3 (b)
6 K Kt-B 3, the game is quite even and exceedingly beautiful. I wish you to practise this <i>debut</i> often.	

(b) *Best.* The Defence must not take K Kt, or B P in this opening.

## LEWIS' COUNTER-GAMBIT.

1 P to K 4	P to K 4
2 K B-B 4	K B-B 4
3 P-Q B 3	P-Q 4
4 K B x P	K Kt-B 3
5 Q-K B 3	Castles
6 K B-B 4	Q B-Kt 5
7 Q-her 3	Q-K 2. and
the Attack maintains his Y., though at the expense of a somewhat cramped position. It gives you a fine, open, and interesting game.	

## LESSON NINTH.

## KING'S KNIGHT'S OPENING—GIUOCO PIANO.

(If the student especially used either color of the Chessmen in studying the previous lesson, I now enjoin him to change and use the other—and so alternate, though all the lessons).

## ATTACK.

1. P. to K. 4th.
2. K. Kt. to B. 3d.
3. K. B. to Q. B. 4th.
4. P. to Q. B. 3d.
5. P. to Q. 4th.
6. P. to K. 5th.
7. K. B. to Q. Kt. 5th.
8. K. B. takes Kt. (ch.)
9. B. P. takes P.
10. K. Castles.
11. Q. B. to K. 3d.

## DEFENCE,

1. P. to K. 4th.
2. Q. Kt. to B. 3d.
3. K. B. to Q. B. 4th.
4. K. Kt. to B. 3d.
5. K. P. takes P.
6. P. to Q. 4th.
7. K. Kt. to K. 5th.
8. Kt. P. takes B.
9. K. B. to Q. Kt. 3d.
10. Q. B. to K Kt 5th
11. K. Castles,

And the game is quite even.



"Without the Royal Opening—no Chess." Leading games (as above) I enjoin on you to commit to memory—they are the most perfect models in Chess. Variations (as below) I give you chiefly for *reference*.

## JÆNISCH' PERFECT GAME.

(Play nine moves as above.)

10 Q Kt to B 3	P to Q B 4
11 Q P × P	K Kt × Kt
12 Kt P × Kt	K B × P
13 K Kt-Q 4	Castles
14 Castles	B-Q Kt 3
15 P-Q R 4	P-Q R 4
16 Q B-R 3	K R-K sq
17 P-K B 4	P-Q B 4
18 Kt-Q Kt 3	Q B-R 3
19 K R-K sq	Q R-B sq

The game is even; and there is nothing in Chess more scientifically perfect. You will do well to lay here the corner stone of the future edifice, your chess skill, by committing to memory, and mastering carefully this whole game.

## VARIATION.

(Play three moves as above.)

4 Castles	K Kt to B 3
5 P-Q 4 (a)	K P × P
6 P-K 5	P-Q 4
7 K P × Kt	Q P × B
8 K R-K sq +	B-K 3 (b)
9 K Kt-his 5	Q-her 4
10 Q Kt-B 3	Q-K B 4
11 P-K Kt 4	Q-Kt 3 (c)
12 K Kt × B	B P × Kt
13 K R × P +	K-his B 2
14 Kt-Q 5	B-Q 3, and

Defence has the better game  
(a) Brilliant, and very interesting. Given us by Herr Max Lange.

(b) *Best*; and very important.

(c) Must not take K B 2d P.

You will ask me, and with great force, at many points of these openings, both in Attack and Defence:—"Why can't I make this, that, or the other, move?" You can vary the play almost infinitely; but I give you the best models for you to *learn*, as such. In selecting them I have been mainly guided by the principle enunciated by that great master, Ercole del Rio. "The snares demonstrated by me can, certainly, have their defences, but can never rebound in prejudice of him who attempts them." The images I would *first* impress upon your mind are those of correct Chess. Having accomplished so much, we must induce (I have already hinted how) our good friend Mr. BEADLE, to give us another "DIME CHESS INSTRUCTOR," wherein we can, building on our present valuable foundation give the most



interesting and important "Variations" on the best of the openings. Meanwhile, the student must bring his inquiries to the Author, at the "WEST-END CHESS CLUB," aided by the resources of its splendid library; or, that being impracticable, address him there. He will delight in assisting you.

### LESSON TENTH.

#### PHILIDOR'S DEFENCE TO THE K. KT'S OPENING.

##### ATTACK.

1. P. to K. 4th.
2. K. Kt. to B. 3d.
3. P. to Q. 4th.
4. Q. takes Q. 2d P.
5. Q. B. to K. B. 4th.
6. Q. to her 2d.
7. Q. Kt. to B. 3d.
8. K. B. to B. 4th.

##### DEFENCE.

1. P. to K. 4th.
2. P. to Q. 3d.
3. K. P. takes P.
4. Q. B. to Q. 2d.
5. Q. Kt. to B. 3d.
6. K. B. to K. 2d.
7. K. Kt. to B. 3d.
8. K. Castles.

9. Castles, K. R., and the Attack has a little the freer game, but no other superiority.

##### VARIATION.

- |                |          |
|----------------|----------|
| 1 P to K 4     | P to K 4 |
| 2 K Kt-B 3     | P-Q 3    |
| 3 P-Q 4 (a)    | K Kt-B 3 |
| 4 Q B Kt 5     | K P x P  |
| 5 Q x Q 2d P   | K B-K 2  |
| 6 Q Kt-B 3     | P-Q 4    |
| 7 Castles, Q R | Q B-K 3, |
- and "the Defence has a very secure game," says Boden, who gives the last move as his own; adding that he has now Q Kt to B 3d, K Kt to Q 2, and other resources.

(a) Boden prefers 3 K B to Q B 4th, but gives K B to K 2d, as a perfect reply. This move is also safely met by 3 P to Q B 3d.

##### PHILIDOR'S COUNTER-GAMBIT.

- |               |                       |
|---------------|-----------------------|
| 1 P to K 4    | P to K 4              |
| 2 K Kt-B 3    | P-Q 3                 |
| 3 P-Q 4       | P-K B 4               |
| 4 Q P x P     | B P x P               |
| 5 K Kt-his 5  | P-Q 4                 |
| 6 P-K 6       | K Kt-R 3              |
| 7 Q Kt-B 3    | P-Q B 3               |
| 8 Kt x R P    | B x K P               |
| 9 Kt x K B    | K x K Kt              |
| 10 Kt x K P   | K Kt-his 5            |
| 11 Kt-K Kt 5, | with the better game. |

There are a multitude of interesting variations at the 7th, 8th, and 9th moves; but they are too elaborate for us now. See remarks at the close of the "Gioco Piano."



HERR LOWENTHAL'S VAR.

3 moves as in leading game.)

- |             |             |
|-------------|-------------|
| 4 K Kt x P  | P to Q 4    |
| 5 P-K 5     | P-Q B 4 (1) |
| 6 K B-K 5 + | Q B-Q 2     |
| 7 P-K 6 (b) | Q B x B     |
| 8 K P x P + | K x B 2d P  |
| 9 K Kt x B  | Q-K sq +    |
| 10 Q-K 2    | Q x Q +     |
| 11 K x Q    | Q Kt-B 3    |
| 12 B-K B 4  | Q R-Q sq    |
| 13 P-Q B 3  | P-Q R 3     |
| 14 K Kt-R 3 | K Kt-B 2    |

And the Defence has a good game.

(b) The Attack has been thought to have the best of it now; but the answer, and especially the 9th move of the Defence, "puts him to rights."

OR, 5TH MOVE OF DEFENCE. (1)

(Equally good, if not preferable.)

- |               |            |
|---------------|------------|
| 5 . . . . .   | K B to B 4 |
| 6 Q Kt to B 3 | K Kt-K 2   |
| 7 K B-K 2 (c) | Castles    |
| 8 Castles     | K B x Kt   |
| 9 Q x K B     | Q Kt-B 3   |
| 10 Q-K B 4    | K Kt-his 8 |
| 11 Q-Kt 3     | P-Q 5      |
| 12 Kt-Q sq    | K Kt x P   |
| 13 P-K B 4    | P-Q 6      |
| 14 B P x P    | Kt-Q 5.    |

And gets the better game directly.

(c) He says B to K Kt 5th is better; but does not continue it, to our regret.

All this is very instructive.

*Chess Monthly, Vol. II. pp. 225-8*

LESSON ELEVENTH.

PETROFF'S DEFENCE TO KT'S OPENING.

ATTACK.

1. P. to K. 4th.
2. K. Kt. to B. 3d.
3. Kt. takes K. P.
4. K. Kt. to B. 3d.
5. P. to Q. 4th.
6. K. B. to Q. 3d.
7. K. Castles.
8. P. to Q. B. 4th.
9. P. to Q. R. 3d.
10. Q. to her B. 2d.

DEFENCE.

1. P. to K. 4th.
2. K. Kt. to B. 3d.
3. P. to Q. 3d.
4. Kt. takes K. P.
5. P. to Q. 4th.
6. K. B. to K. 2d.
7. Q. Kt to B. 3d.
8. Q. B. to K. 3d.
9. K. Castles.
10. P. to K. R. 3d, or

10. K. Kt. to B. 3d, with an even game.

The student will perceive that in this opening which pertains solely to the Defence, he is directed to "draw the sword and throw away the scabbard." Discarding the idea of *defending* your attacked K. P



you are taught that often in Chess counter-attack is the best defence, and in return for his assault upon your K. P. you boldly retort the same upon his. This is a style of game peculiarly attractive to many temperaments, and hence I present it early in our series. Besides, it seems naturally to follow "Philidor's Defence," being upon the same move.

Immense labor has been bestowed upon this *debut*; Cozio knew it, and the proper 3d move, but did not at all appreciate its merits. Petroff's genius seized upon and elaborated it. The following is a final thesis:—"the two K's B's finding themselves cut off on both sides by Q's P's, the only mode which remains for the Attack to acquire superiority is to advance, at the proper moment, the Q. B. P." This grafts a sort of Queen's Gambit upon the opening.

## FIRST VARIATION.

(Play 5 1-2 moves as above.)

6	Q Kt to B 3
7 Castles, <i>best</i>	K B-K 2
8 P-Q B 4	Q B-K 3
9 Q B-K 3	K B-his 3
10 B P x P	Q B x P
11 Q Kt-B 3	K Kt-Kt 4
12 Q B x Kt	K B x B
13 K Kt x B	Q x K Kt
14 Q Kt x B	Q x Q Kt
15 K R-K sq +	Q Kt-K 2
16 Q-K 2	Q-her 3 and

Attack has the better game.  
Next, brilliant as a gambit.

## COCHRANE'S ATTACK.

(Play 3 moves as above.)

4 K Kt x B P	K x K Kt
5 K B-B 4 +	P-Q 4
6 B-Q Kt 3	Q-K sq
7 P-Q 3	Q B-K 3
8 P-K 5	P-Q 5
9 P-Q B 4	P x P <i>en pas</i>
10 Q Kt x P	K Kt-Q 2
11 Q-K B 3 +	K-his Kt sq
12 Q x Kt P	K Kt-Kt 3
13 Kt-Q 5	Q-her B 3
14 Kt x B P	Q B x B
15 Q x Q, and then Kt x R,	with the better game.

## THIRD VARIATION.

1 P to K 4	P to K 4
2 K Kt-B 3	K Kt-B 3
3 K B-B 4	Kt x K P
4 Q Kt-B 3	K Kt-B 3
5 K Kt x P	P-Q 4
6 B-Q Kt 3	K B-Q 3

7 P-Q 4, and Mr. Staunton prefers the position of the Attack.

## ANOTHER VAR., 3D OF ATTACK.

3 P to Q 4	K P x P
4 P-K 5	Kt-K 5, <i>best</i>
5 K Kt x P	P-Q 3 <i>best</i>
6 K P x P	K B x P
7 K B-B 4	K B-B 4
8 Q B-K 3	Castles
9 Castles	Q Kt-Q 2,

and then to Q Kt, or K B 3d, as necessary. Even game.



its defence is even more than proportionally difficult. We may at present consider Herr Lowenthal's Defence that inaugurated by and based upon the 3d and 4th moves given above the best known. (a) If 6. Castles, Defence replies K. B. to K. 3d and 11. P. to Q. B. 3d, P. to Q. Kt. 4th. (b) If Q. to K. 3d, K. Kt. to Q. B. 4th, is the an-

LESSON TWELFTH.

RUY LOPEZ KNIGHT'S GAME.

ATTACK, (MORPHY.)	DEFENCE, (LOWENTHAL.)
1. P. to K. 4th.	1. P. to K. 4th.
2. K. Kt. to B. 3d.	2. Q. Kt. to B. 3d.
3. K. B. to Q. Kt. 5th.	3. P. to Q. R. 3d.
4. K. B. to Q. R. 4th.	4. K. Kt. to B. 3d.
5. P. to Q. 4th, (a)	5. K. P. takes P.
6. P. to K. 5th.	6. K. Kt. to K. 5th.
7. K. Castles, (b)	7. K. Kt. to Q. B. 4th.
8. K. B. takes Q. Kt.	8. Q. P. takes B.
9. K. Kt. takes P.	9. K. Kt. to K. 3d.
10. K. Kt. takes Kt.	10. Q. B. takes Kt.
11. Q. to K. 2d.	11. K. B. to Q. B. 4th.
12. Kt. to Q. B. 3d.	12. Q. to K. 2d.
13. Q. Kt. to K. 4th.	13. P. to K. R. 3d.
14. Q. B. to K. 3d.	14. K. B. takes B.
15. Q. takes K. B.	15. B. to K. B. 4th,

and the opening on both sides is excellent and satisfactory.

It was the potency of the attack inaugurated at the 3d move of this Attack that led Lopez, and, partly, after him, Philidor, to discard defending the K. P. with Q. Kt., and adopt the simpler method of P. to Q. 3d. Yet, *certes*, the subtle old prelate never dreamed of a tithe of the enduring pertinacity with which modern analysis has invested this *debut*, and



its defence is even more than proportionally difficult. We may at present consider Herr Lowenthal's Defence, that inaugurated by and based upon the 3d and 4th moves given above, the best known.

(a) If 5. Castles, Defence replies K. B. to K. 2d and if 5. P. to Q. B. 3d, P. to Q. Kt. 4th.

(b) If Q. to K. 2d, K. Kt. to Q. B. 4th, is the answer.

## BERLIN DEFENCE.

1 P to K 4	P to K 4
2 K Kt-B 3	Q Kt-B 3
3 K B-Kt 5	K Kt-B 3
4 P-Q 4	Q Kt x P
5 K Kt x Kt	K P x Kt
6 P-K 5	P-Q B 3
7 K P x Kt	Q-R 4 +
8 P-Q B 3	Q x K B
9 Q x Q 2d P	Kt P x P
10 Q x B 2d P	K R-Kt sq

and the game is even.  
Fine Chess! The result of a vast deal of critical research.

## VAR., 4TH MOVE ATTACK.

(3 moves as in Berlin Defence.)

4 Q Kt to B 3	K B to Kt 5
5 K B x Kt	Q P x B
6 K Kt x P	K B x Kt
7 Kt P x B	Kt x K P
8 Q-K 2	Q-her 4
9 P-K B 4	Castles
10 P-Q B 4	Q-her 5
11 Q R-Kt sq	Kt-Q 3
12 P-Q 3	P-K B 3
13 Kt-K B 3	Q-her B 4 and

the Defence will succeed in establishing an even game.

## JÄENISCH' "BEST DEFENCE."

1 P to K 4	P to K 4
2 K Kt-B 3	Q Kt-B 3
3 K B-Kt 5	K Kt-B 3
4 P-Q 3 (c)	K B-B 4
5 Castles	Q Kt-Q 5
6 K Kt x Kt	K B x Kt
7 P-Q B 3	B-Q Kt 3
8 Q B-Kt 5	P-Q B 3
9 K B-R 4	P-K R 3
10 Q B x Kt	Q x Q B
11 Q Kt-Q 2	Castles, and

the game is even.  
(c) To x Kt is decidedly weak.  
4 P to Q 4th is more vigorous.

## THE ITALIANS' DEFENCE.

3 . . . . .	K B to B 4
4 P to Q B 3	K Kt-K 2 (a)
5 Castles, best	Castles
6 P-Q 4	K P x P
7 B P x P	B-Q Kt 3
8 P-Q 5	P-Q R 3
9 K B-R 4	Q Kt-home
10 P-Q 6	K Kt-his 3
11 Q P x P	Q x B P
12 Q Kt-B 3, with better game	

(d) Mr. Boden here plays Q to K 2d, to base a defence upon P to K B 3d; but see IX Morphy vs. Lowenthal for a refutation.



## LESSON THIRTEENTH.

## SCOTCH GAMBIT

We now come to a most important opening, the first great modern off-shoot, in Attack, of the "Giuoco Piano." Into its history I have no space to go, suffice it to say, it has now a rank as one of our best and most popular openings.

ATTACK.	DEFENCE.
1. P. to K. 4th.	1. P. to K. 4th.
2. K. Kt. to B. 3d.	2. Q. Kt. to B. 3d.
3. P. to Q. 4th.	3. K. P. takes P.
4. K. B. to B. 4th.	4. K. B. to B. 4th.
5. P. to Q. B. 3d.	5. K. Kt. to B. 3d.
6. P. to K. 5th.	6. K. Kt. to K. 5th.
7. K. B. to Q. 5th.	7. Kt. takes K. B. P.
8. K. takes K. Kt.	8. P. takes P. ( <i>dis. ch.</i> )
9. K. to his Kt. 3d.	9. P. takes Kt. P.
10. Q. B. takes P.	10. Q. Kt. to K. 2d.
11. Q. to her B. 2d.	11. P. to Q. 3d.
12. K. B. to B. 4th.	12. Q. Kt. to Kt. 3d.
13. Q. Kt. to Q. 2d.	13. P. to Q. B. 3d.
14. Q. Kt. to his 3d.	14. K. B. to Kt. 3d.
15. Q. R. to Q. sq.	15. P. to Q. 4th.

And the game is even.

By a little attentive comparison of this game with the "Giuoco Piano," you will perceive that at the 5th move the positions become identical; but this is the only really safe and satisfactory defence to the



form the Attack takes at that move. I shall, however, present you with some variations more strictly within the scope of the gambit itself.

## FIRST VARIATION.

(Play 4 moves as above.)

5 Castles	P to Q 3
6 P-Q B 3	Q 2d P x P
7 Q Kt x P	K Kt-K 2
8 K Kt-his 5	Q Kt-K 4
9 Q-K R 5	P-K Kt 3
10 Q-K R 6	K B-Q 5
11 K B-Kt 3	K Kt-home
12 Q-K R 4	P-K R 3, and

Defence has the best of it.

## A POPULAR ATTACK.

5 K Kt to his 5	K Kt to R 3
6 Kt x K B P	K Kt x Kt
7 K B x Kt +	K x K B
8 Q-K R 5 +	P-K Kt 3
9 Q-her 5 + (a)	K-Kt 2, <i>best</i>
10 Q x K B	P-Q 4
11 P-Q Kt 4	P x K P
12 Q B-Kt 2, and	Defence will

find it difficult to save his centre Pawns.

(a) If, at the 9th move of this last Variation the Attack play Q x B, the Defence replies with P to Q 4th (not to Q 3d as formerly taught); then if 10 Q x P +, Q x Q—tending to the advantage of the Defence: and if 10 P x P, K R to K sq +; and on Attack going to Q sq, *best*, Q to K 4th—all tending, again, to give the Defence a victory.

## COCHRANE'S ATTACK.

(Arises if Defence play thus:—)

1 P to K 4	P to K 4
2 K Kt-B 3	Q Kt-B 3
3 P-Q 4	K P x P
4 K B-B 4	K B-Kt 5 +
5 P-Q B 3	Q 2d P x P
6 Kt P x P	B-Q R 4
7 P-K 5 (b)	P-Q 4 (c)
8 Q x Q P	Q x Q
9 K B x Q	K Kt-K 2
10 K B x Kt +	Kt x K B
11 B-K B 4	Castles
12 Castles	K R-K sq

13 P-K R 3, the game is even.  
(b) The 6th move, thus followed up, is what Mr. Cochrane prided himself upon. (c) *Best*; says Mr. Staunton. Jänisch gives 7 K Kt to K 2d, but dismisses him, at the 17th move, with a lost game.

## STAUNTON'S VARIATION.

(Play 6 moves as in C's Attack.)

7 Castles	P to Q 3
8 P-K 5	Q B-K 3
9 K B x B	B P x B
10 Q-her Kt 3	Q-her B sq
11 K P x P	B P x P
12 K Kt-his 5, and	rather pre-

fers the Attack.

If 6 Castles, then thus:—

6 Castles	P to Q B 7
7 Q x B 2d P	P-Q 3
8 P-Q R 3	K B-B 4
9 P-Q Kt 4	B-Q Kt 3
10 Q B-Kt 2	K Kt-B 3

"About even," says Staunton.

I part reluctantly from an opening which has given us so much splendid Chess.



## LESSON FOURTEENTH.

## EVANS GAMBIT.

## ATTACK, (MORPHY.)

1. P. to K. 4th.
2. K. Kt. to B. 3d.
3. K. B. to Q. B. 4th.
4. P. to Q. Kt. 4th.
5. P. to Q. B. 3d.
6. P. to Q. 4th.
7. K. Castles.
8. P. to K. 5th.
9. K. B. to Kt. 5th.
10. B. P. takes P.
11. K. B. takes Kt.
12. Q. to her R. 4th.
13. Q. takes B. 2d. P.
14. Q. B. to Kt. 2d.
15. Kt. P. takes B.
16. Q. Kt. to Q. 2d.

## DEFENCE, (ANDERSEN.)

1. P. to K. 4th.
2. Q. Kt. to B. 3d.
3. K. B. to Q. B. 4th.
4. B. takes Kt. P.
5. K. B. to Q. R. 4th.
6. K. P. takes P.
7. K. Kt. to B. 3d.
8. P. to Q. 4th.
9. K. Kt. to K. 5th.
10. K. Castles.
11. Kt. P. takes B.
12. K. B. to Kt. 3d.
13. Q. B. to Kt. 5th.
14. Q. B. takes Kt.
15. K. Kt. to his 4th.
16. K. R. to K. sq.

And no amount of closet analysis could have produced a more perfect defence. The whole battle, ultimately scored by Herr A., is one of the finest and most enduring monuments of modern chess skill.

This Opening, the last of the family of the "Piano Games," is the peculiar pride and boast of the Chess of modern days. On its basis a magnificent monument to Caissa has been reared. The old magnates, trained in classical severity as they were, would have been bewildered at the brilliancy of its ornamentation, so unlike their ideas of true art.



## FIRST VARIATION.

(Play 5 moves as above.)

6 Castles. P to Q 3  
 7 P-Q 4 K P x P  
 8 Q-her Kt 3 Q-K 2  
 9 P-K 5 Q 1st P x P  
 10 K R-K sq Q B-Q 2  
 11 Q B-R 3 Q-K B 3  
 12 Kt x K P Castles, Q R  
 13 Kt x B t P x Q B P  
 14 Kt x Q R Q Kt x Kt  
 15 Q-her B 2 Q Kt-B 3,  
 and Defence has better game.—  
*Der Lasa.* This appears doubtful.—*Staunton.*

8 (As var. 1st) Q to K B 3  
 9 B P x P B-Q Kt 3  
 10 P-K 5 Q P x P  
 11 Q P x P Q-K Kt 3  
 12 K Kt-his 5 Q Kt-Q sq,  
 and has a confined but safe  
 game, having won a P.

## VARIATION FROM WALLER.

(Play 4 1-2 moves as above.)

5 . . . . . K B to B 4  
 6 Castles P-Q 3  
 7 P-Q 4 K P x P  
 8 B P x P K B-Kt 3  
 9 Q B-Kt 2 K Kt-B 3  
 10 Q Kt-Q 2 Castles  
 11 P-K 5 K Kt-K sq  
 12 Q-her B 2 P-Q 4  
 13 K B-Kt 5 Q Kt-K 2  
 14 K Kt-his 5 Q B-B 4  
 15 K B-Q 3 Q B x B  
 16 Q x Q B Q Kt-Kt ?  
 17 P-K B 4 P-K R 3  
 18 Kt x B P K x K Kt  
 19 Q-B 5+ K-Kt sq  
 20 Q x Kt, and has got back his  
 P; the game is now even.

Defence can play his K Kt to  
 B 3, after 5 B to R 4, better  
 than when retreated to B 4th.

## MR. FRASER'S ATTACK.

(8 moves as in Waller's Var.)

9 Q Kt to B 3 Q B to Kt 5  
 10 Q-her R 4 Q B-Q 2  
 11 Q-her Kt 3 Q Kt-R 4  
 12 K B x B P+ K-his B sq  
 13 Q-her 5 K Kt-B 3  
 14 Q-K Kt 5 K x K B  
 15 P-K 5 K Kt-his 5  
 16 Q-K B 4+ K-Kt sq  
 17 K Kt-his 5 K Kt-R 3  
 18 P-K 6 Q B-K sq  
 19 Q Kt-Q 5 Q Kt-B 3  
 20 K R-K sq Q Kt-K 2  
 21 K Kt-B 7 Q Kt x Kt  
 22 Q-K B 3 Q-K B 3  
 23 Q x Q Kt K Kt x Kt  
 24 Q x Kt P, but will his posi-  
 tion compensate for his two  
 pieces? pertinently asks Mr.  
*Staunton*, in "Chess Praxis."

## EVANS GAMBIT EVADED.

(3 1-2 moves as in leading game)

4 . . . . . P to Q 4  
 5 K P x P Kt x Kt P  
 6 Kt x K P Kt x Q P  
 7 K B-Kt 5+ P-Q B 3  
 8 Kt x Q B P Q-her Kt 3  
 9 Q-K 2+ K-B sq, *best*  
 10 K Kt-Kt 4 Q B-K 3  
 11 Kt x Kt Q B x Kt  
 12 Castles Q-K Kt 3  
 13 P-K Kt 3, has a fine game.  
 If 7 P to Q 4 K B to Kt 5 +  
 8 Q B-Q 2 K B x B +  
 9 Q Kt x B B-K 3, even.

4 K B to Q Kt 3d. would seem  
 a safe evasion, but that is  
 "a time"—the prime  
 tage sought by the game.



## LESSON FIFTEENTH.

## THE KING'S BISHOP'S GAMBIT.

## ATTACK.

1. P. to K. 4th.
2. P. to K. B. 4th.
3. K. B. to Q. B. 4th.
4. K. to his B. sq.
5. Q. Kt. to B. 3d.
6. P. to Q. 4th.
7. K. Kt. to B. 3d.
8. P. to K. R. 4th.
9. P. to K. 5th.
10. Q. to K. 2d.
11. K. B. to Q. 3d.
12. K. B. takes B.
13. K. P. takes P.
14. R. P. takes P.
15. K. R. takes R.
16. Q. Kt. to K. 4th.
17. Kt. takes Kt. P.
18. K. Kt. takes B.
19. Q. to K. 4th, and has the better game.

## DEFENCE.

1. P. to K. 4th.
2. K. P. takes P.
3. Q. to K. R. 5th, (*ch.*)
4. P. to K. Kt. 4th.
5. K. B. to Kt. 2d.
6. P. to Q. 3d.
7. Q. to K. R. 4th.
8. P. to K. R. 3d.
9. Q. to K. Kt. 3d.
10. K. to Q. sq. *best.*
11. Q. B.-B. 4th. "
12. Q. takes K. B.
13. B. P. takes P.
14. R. P. takes P.
15. K. B. takes R.
16. K. to Q. 2d.
17. B. takes Q. P.
18. Q. takes Q. Kt.

We have now come to those most brilliant games, and best of all for amusement, the King's gambits. As I have before remarked, these are attacks based wholly upon calculations regarding the value of time at Chess, and no one can ever learn properly to appreciate the value of that word in this connection, who does not attentively study these openings.

"The Bishop's Gambit," says the Praxis, "now takes rank as a perfectly sound and safe opening, in which, with the very best play, the Defence cannot do more than draw the game."



## A SAFE DEFENCE.

(Play 3 1-2 moves as above.)

4 . . . . .	Q Kt to B 3 (a)
5 K Kt to B 3	Q-K R 4
6 P-Q 4	P-K Kt 4
7 P-K R 4	K B-Kt 2
8 Q Kt-B 3	Q Kt x P (b)
9 K Kt x Kt	Q x Q +
10 Q Kt x Q	K B x Kt
11 R P x P	K B-K 4
12 K R-his 4	K Kt-K 2
13 Q B x P	K Kt-his 3
14 Q B x B	K Kt x B, and the game is even.

(a) This move surrenders the Gambit P—but saves the game.

(b) He may also play P to K R 3d. A determined attempt to maintain his P in this, unlike most gambits, involves the Defence in innumerable hazards of losing the game.

## GRIMM'S ATTACK EVADED.

(Play 6 moves as above.)

7 P to K 5 (c)	Q P x P
8 K Kt-B 3	Q K R 4
9 P-K R 4	K Kt-K 2 (d)
10 Kt x Kt P	Q x Q +
11 Q Kt x Q	P-K B 3
12 K Kt-K 6	Q B x Kt
13 K B x B	K P x P
14 Q B x P	Q Kt-R 3
15 Kt-K B 2	Q Kt-B 4
16 K B-R 3	K Kt-Q 4
17 Q B-Kt 3	Castles, K R, keeps P and has a fine game.

(c) Not so good as K Kt to B 3d—see leading game.

(d) This is the *coup juste* which gives him the better game. P to Q R 3d was the move given by Von Grimm, followed by Attack with K to Kt sq.

## PETROFF'S ATTACK.

(6 moves as in leading game.)

7 P to K 5 (e)	Q P x P
8 Q Kt-Q 5	K-Q sq
9 Q P x P	Q B-Q 2 (f)
10 K Kt-B 3	Q-K R 4
11 P-K R 4	P-K R 3
12 K-his Kt sq	Q-K Kt 3
13 R P x P	R P x P
14 K R x R	K B x R
15 Kt x Kt P	Q x K Kt
16 Q B x P	Q-K B 4
17 P-K 6	B P x P
18 Kt x B P	Q-B 4 +
19 K-R sq	Q x K B
20 Q-her 6	P-K 4, best
21 Q R-Q sq	K P x B
22 Kt x Q R	K Kt-K 2
23 Q x Q Kt +,	with a good game, at least.

(e) If the Defence wish Q B to Kt 5, he can play it better now than vs. 5 K Kt to B 3.

(f) Q B to Kt 5, now forms a strong counter-attack. Petroff's invention. Defence has no chance for more than a draw, after this.

## PETROFF'S ATTACK EVADED.

(5 1-2 moves as above.)

6 . . . . .	K Kt to K 2 (g)
7 K Kt to B 3	Q-K R 4
8 P-K R 4	P-K R 3
9 P-K 5, best	P-K B 3
10 K B-K 2 (h)	Q-K Kt 3
11 K B-Q 3	P-K B 4
12 R P x P	R P x P
13 K R x R	K B x R
14 P-K Kt 3	Q-K R 4
15 Kt P x P	Q-R 6 +
16 K-his B 2	P-K Kt 5
17 K Kt-home	Q-R 7 +
18 K-his B sq	P-K Kt 6
19 Q B-K 3, and	has recovered his P, with as good a game as the Defence.

(g) A sure evasion, and 7 P to K 5th would not be as good for the Attack as the one given.

(h) K to Kt sq now, would allow the answer, P to Kt 5th giving the Defence the best of it.

I should be glad to give all the "Praxis" contains on this debut.



## LESSON SIXTEENTH.

## THE KING'S KNIGHT'S GAMBIT.

## ATTACK.

1. P. to K. 4th
2. P. to K. B. 4th.
3. K. Kt. to B. 3d.
4. K. B. to B. 4th.
5. K. Castles.
6. P. to Q. 4th.
7. P. to Q. B. 3d.
8. P. to K. 5th.
9. K. Kt. takes P.
10. K. R. to K. sq.
11. K. B. takes B.
12. K. R. takes B.
13. K. R. to K. sq.
14. Q. to K. Kt. 4th.
15. P. to Q. Kt. 3d.

## DEFENCE.

1. P. to K. 4th.
2. K. P. takes P.
3. P. to K. Kt. 4th.
4. K. B. to Kt. 2d.
5. P. to Q. 3d.
6. P. to K. R. 3d.
7. Q. to K. 2d, *best*.
8. Q. P. takes P.
9. K. B. takes Kt.
10. Q. B. to K. 3d.
11. B. P. takes B.
12. Q. Kt. to B. 3d.
13. K. Castles.
14. Q. R. to K. sq.
15. K. Kt. to B. 3d.

Defence has, at least, a good game.

This Attack has hitherto been considered superior in solidity to that of all other forms of the King's Gambit, but after the revelations of our previous lesson, it must at present rank as inferior to that of the King's Bishop.

Much has been written about evading the attack of these gambits by some such move as 2. P. to Q. 4th, or K. B. to B. 4th; but when a good game is sure to accrue, why seek evasions? The straight forward plan of accepting and defending the P. is best; and the course to which I counsel you.



## FINE VARIATION

(Play 7 moves as above.)

8 P to K Kt 3	P to K Kt 5
9 Q B x B 2d P	Kt P x Kt
10 Q x B 3d P	Q Kt-B 3
11 Q Kt-Q 2	Q B-Q 2
12 Q R-K sq	Castles
13 P-K 5	Q P x P
14 Q P x P	P-K R 4, and

has the preferable game.  
The order in which the 5th and 6th moves are played is immaterial.

## ANOTHER VARIATION.

(Play 4 moves as above.)

5 P to K R 4	P to K R 3
6 P-Q 4	P-Q 3
7 Q Kt-B 3	P-Q B 3
8 R P x P	R P x P
9 K R x R	K B x R
10 K Kt-K 5	Q P x Kt
11 Q-K R 5	Q-K B 3
12 Q P x P	Q-K Kt 2
13 P-K 6	Q B x P,

getting all the best of it.

## SALVIO GAMBIT.

(3 1-2 moves as above.)

4 . . . . .	P to K Kt 5
5 K Kt to K 5	Q-K R 5+
6 K-B sq	K Kt-R 3
7 P-Q 4	P-K B 6
8 Q B-B 4 (a)	B P x P+
9 K x Kt P	P-Q 3
10 B x K Kt	K B x B
11 K Kt-Q 3	Q-R 6+
12 K-his B 2	Q-K 6+
13 K-his B sq	P-Kt 6, and

has a fine attack.

(a) If P take P, the Defence soon gets even a better game.

## COCHRANE GAMBIT.

6 (As Salvio.)	P to K B 6
7 Kt P x P	K Kt to B 3
8 P-Q 4	P-Q 3
9 Kt x Kt P	Q-R 6+
10 K-home	Kt x Kt
11 B P x Kt	K B-K 2
12 K R-B sq	K B-R 5+
13 K-Q 2	Q B x P
14 K B-K 2	B-Kt 4+
15 K-home	Q-R 5+
16 K R-B 2	K B x B
17 Q x K B	Q B x B
18 K x Q B	Q x K P+,

has a P with even position.

## LESSON SEVENTEENTH.

## MUZIO GAMBIT.

## ATTACK.

1. P. to K. 4th.
2. P. to K. B. 4th.
3. K. Kt. to B. 3d.
4. K. B. to B. 4th.
5. K. Castles.
6. Q. takes. B. 3d. P.
7. P. to K. 5th.
8. P. to Q. 3d.
9. Q. B. to Q. 2d.
10. Q. Kt. to B. 3d.
11. Q. R. to K. sq.

## DEFENCE.

1. P. to K. 4th.
2. K. P. takes P.
3. P. to K. Kt. 4th.
4. P. to K. Kt. 5th.
5. Kt. P. takes Kt.
6. Q. to K. B. 3d.
7. Q. takes K. P.
8. K. B. to R. 3d.
9. K. Kt. to K. 2d.
10. P. to Q. B. 3d.
11. Q. to her B. 4th, (ch.)



ATTACK.

- 12 K. to his R. sq.
- 13 Q. to K. R. 5th.
- 14 B. takes Q. P.
- 15 Kt. takes Q. P.
- 16 Q. B. to his 3d.
- 17 R. takes Kt. (*ch.*)
- 18 R. to K. 8th, (*ch.*)
- 19 Kt. to B. 6th, (*ch.*)
- 20 Q. to her B. 5th, (*ch.*)
- 21 K. R. to K. sq.
- 23 Kt. to Q. 7th, (*ch.*)
- 23 Q. takes Kt. (*ch.*)
- 24 Q. takes B, then Kt. P., about even.

DEFENCE,

- 12 P. to Q. 4th.
- 13 Q. to her 3d.
- 14 B. P. takes B.
- 15 Q. Kt. to B. 3d.
- 16 Q. to K. Kt. 3d.
- 17 K. to his B. sq.
- 18 K. takes Q. R.
- 19 K. to his B. sq.
- 20 Kt. to K. 2d.
- 21 Q. B. to K. 3d.
- 22 Q. B. takes Kt.
- 23 K. to Kt. sq.

And we have a magnificent piece of Chess. Mr. Staunton thinks that in a majority of cases this Attack may be strengthened by 12. interposing K. R., instead of retreating. For the splendid article on the "Defeat of the Muzio Gambit," by Herr en Kling and Horwitz, see FRERE'S "Chess Handbook."

FINE VARIATION.

(9 1-2 moves as above.)

- |                             |            |
|-----------------------------|------------|
| 10 . . . . .                | Castles    |
| 11 Q R to K sq              | Q-her B 4+ |
| 12 K-his R sq               | Q Kt-B 3   |
| 13 Q B x P                  | K B-Kt 2   |
| 14 Q B-K 3                  | Q Kt-Q 5   |
| 15 K B x B P+               | K-his R sq |
| 16 Q B x Kt                 | K B x B    |
| 17 Q-K 4                    | Kt-Q B 3   |
| 18 K R-B 5                  | Kt-K 4     |
| 19 2 R-K B sq               | P-Q 4      |
| 20 Q-K R 4                  | Kt x K B   |
| 21 K R x Q P                | Q x K R    |
| 22 Q Kt x Q                 | K B-Kt 2   |
| 23 Kt-K B 6                 | P-K R 3    |
| 24 Q-K 4                    | Kt-K Kt 4  |
| 25 Q-K Kt 6                 | K R x Kt   |
| 26 Q R x R                  | K B x R    |
| 27 Q x K B+                 | K-his R 2  |
| 28 P-K R 4, and should win. |            |

At move 21. the "Handbuch" gives the Attack, K R x Kt, and an even game results. The above 21st, *et seq.*, is by Mr. Staunton, elaborately illustrated step by step.

ALLGAIER GAMBIT.

- |                               |                    |
|-------------------------------|--------------------|
| 1 P to K 4                    | P to K 4           |
| 2 P-K B 4                     | K P x P            |
| 3 K Kt-B 3                    | P-K Kt 4           |
| 4 P-K R 4                     | P-K Kt 5           |
| 5 K Kt-his 5                  | P-K R 3            |
| 6 Kt x K B P                  | K x K Kt           |
| 7 K B-B 4+                    | P-Q 4, <i>best</i> |
| 8 K B x P+                    | K-home             |
| 9 P-Q 4                       | P-K B 6            |
| 10 Kt P x P                   | K B-K 2            |
| 11 Castles                    | P-K Kt 6           |
| 12 P-K B 4                    | P-K R 4            |
| 13 K B x Kt                   | K R x B            |
| 14 Q x R P+                   | K-his B sq         |
| 15 Q-K R 6+                   | K R-Kt 2           |
| 16 P-Q B 3                    | K B x R P          |
| 17 P-K B 5                    | K B-Kt 4           |
| 18 Q B x B                    | Q x Q B            |
| 19 Q x Q                      | K R x Q            |
| 20 Kt-Q 2, and his Pawns look |                    |

an equivalent for the adverse Piece—especially as he wins the P now at his Kt 3d.

Next after the Muzio, the present is the most brilliant game in Chess.



## A MISNAMED ALLGAIER.

(4 moves as in the genuine.)

- |               |            |
|---------------|------------|
| 1 K Kt to K 5 | P to K R 4 |
| 2 K B-B 4     | K R-his 2  |
| 3 P-Q 4       | Q-K B 3    |
| 4 P-Q B 3     | P-Q 3      |
| 5 K Kt-Q 3    | K B-R 3    |
| 6 P-K 5       | Q P×P      |
| 7 Q P×P       | Q-K 2      |
| 8 Castles     | Q×R P      |
| 9 K Kt×B P    | K B×Kt     |
- 14 K R×B, he still has an attack, but the Defence keeps his gambit Pawn.

## DUNNINGHAM GAMBIT.

- |                       |          |
|-----------------------|----------|
| 1 P to K 4            | F to K 4 |
| 2 P-K B 4             | K×P      |
| 3 K Kt-B 3            | K B-R 1  |
| 4 K B-B 4             | B-K R 1  |
| 5 K-B sq, best        | K B-his  |
| 6 P-K 5               | K B-K 2  |
| 7 P-Q 4               | P-Q 4    |
| 8 K B-K 2             | P-K Kt 4 |
| 9 P-K R 4             | P-K Kt 5 |
| 10 K Kt-R 2           | P-K R 4  |
| 11 Q B×P              | K B×R P  |
| 12 P-K Kt 3           | B-K Kt 4 |
| 13 Kt×Kt P, and wins. |          |

## LESSON EIGHTEENTH.

## QUEEN'S GAMBIT.

## ATTACK.

1. P. to Q. 4th.
2. P. to Q. B. 4th.
3. P. to K. 3d.
4. K. B. takes P.
5. K. P. takes P.
6. Q. Kt. to B. 3d.
7. K. Kt. to B. 3d.
8. K. Castles.
9. P. to K. R. 3d.

## DEFENCE.

1. P. to Q. 4th.
2. Q. P. takes P.
3. P. to K. 4th.
4. K. P. takes P.
5. K. Kt. to B. 3d.
6. K. B. to Q. 3d.
7. Q. Kt. to B. 3d.
8. K. Castles.
9. P. to K. R. 3d, and

the game is even; but the Attack's P. is well posted, and he still has the move. If Defence tries to defend his P. in this gambit, he is lost.

The safest course of procedure for the Defence is to evade the gambit, thus:—

1. P. to Q. 4th.
2. P. to Q. B. 4th.
3. Q. Kt. to B. 3d.
4. P. to K. 3d.
5. K. Kt. to B. 3d.
6. P. to Q. R. 3d.

1. P. to Q. 4th.
2. P. to K. 3d.
3. K. Kt. to B. 3d.
4. P. to Q. B. 4th.
5. Q. Kt. to B. 3d.
6. P. to Q. R. 3d, and

the positions are alike and quite even.



## CENTRE GAMBIT.

1 P to K 4	P to K 4
2 P-Q 4	K P × P
3 K Kt-B 3	K B-Kt 5+
4 Q B-Q 2	K B-B 4
5 Q B-B 4	Q Kt-B 3
6 K B-B 4	P-Q 3
7 P-Q B 3	Q 2d P × P
8 Q Kt × P	Q B-K 3
9 K B × B	B P × B
10 Q-her Kt 3	Q-her B sq
11 K Kt-his 5	Q Kt-Q 5, and

Defence has the better game.

If Q take Q 2d P, at 3d move, Q Kt attacks her, and she goes home, *best*, with the loss of "a time."

The "Centre Counter-Gambit," is, *mutatis mutandis*, a very similar game.

## SICILIAN DEFENCE.

1 P to K 4	P to Q B 4
2 P-Q 4	B P × P
3 K Kt-B 3	Q Kt-B 3
4 K Kt × P	P-K 3
5 Kt-Q Kt 5	P-Q R 3
6 Kt-Q 6+	K B × Kt
7 Q × K B	Q-K 2

8 Q-K Kt 3, has the best of it.

It is the 5th move of the Attack that renders this defence futile. But the Defence may play 4 P to K 4th, the very same moves follow, as above, and the Attack has a somewhat less favorable position.

If Defence play 2 P to K 3d, Lange gives Attack 3 Q Kt to B 3d, with a good game. Once considered *safe*, if stupid.

## THE FRENCH DEFENCE.

1 P to K 4	P to K 3
2 P-Q 4	P-Q 4
3 K P × P	K P × P
4 K Kt-B 3	K Kt-B 3
5 Q B-K 3	Q B-K 3
6 K B-Q 3	K B-Q 3
7 Castles	Castles

Similar and quite even.

The Defence can legitimately look for no superiority from this close game, but it is safe, and with correct play insures a dull equality.

## THE FIANCHETTO.

1 P to K 4	P to Q Kt 3
2 P-Q 4	Q B-Kt 2
3 K B-Q 3	P-K 3
4 P-K B 4	P-Q 4
5 P-K 5	P-Q B 4
6 P-Q B 3	K Kt-K 2
7 Q B-K 3	K Kt-Q B 3
8 K Kt-B 3	K B-K 2
9 P-Q R 3	Castles
10 Q-her B 2	P-K R 3
11 Castles	Q Kt-Q 2
12 P-Q Kt 4, "tolerably even;"	and a very pretty game.

I have thus given all the Openings I think it advisable to examine in this our first "DIME CHESS INSTRUCTOR." If some of them seem dull from their stern correctness, you will find ample relief in the following GAMES, in which weak moves appear, this (Chess) crime being speedily followed by its proper punishment, defeat. Thus I still couple instruction with freshness and brilliancy. For Paul Morphy's masterpieces, and a splendid collection from the best players, see "Chess Praxis."



## PART III.—GAMES.

## GAME I.—KING'S BISHOP'S OPENING.

M. Legalle, Philidor's Chess tutor, gives an amateur the odds of Q. R., which remove from the Attack.

## ATTACK, (LEGALLE.)

- 1 P to K 4th
- 2 K B to B 4th
- 3 K Kt to B 3d
- 4 Q Kt to B 3d
- 5 Kt takes K P
- 6 K B takes P (*ch*)
- 7 Q Kt mates.

## DEFENCE, (AMATEUR.)

- 1 P to K 4th
- 2 Q P to Q 3d
- 3 Q Kt to B 3d
- 4 Q B to Kt 5th
- 5 Q B takes Q
- 6 K to his 2d

## GAME II.—CLASSICAL DEFENCE.

## Attack, (G. Walker.)

- 1 P to K 4th
- 2 K B to B 4th
- 3 P to Q B 3d
- 4 K Kt to B 3d
- 5 P to Q 4th
- 6 K Castles
- 7 Q to her 3d
- 8 Q B to Kt 5th
- 9 B to K R 4th
- 10 B to K Kt 3d
- 11 P to K 5th (*b*)
- 12 Q to Kt 6th (*ch*)
- 13 Q takes R P
- 14 K P takes P
- 15 Q B takes P
- 16 Kt takes Kt P, and wins.

## Defence, (Cochrane.)

- 1 P to K 4th
- 2 K B to B 4th
- 3 Q to K 2d
- 4 P to Q 3d
- 5 K B to Kt 3d
- 6 K Kt to B 3d
- 7 K Castles
- 8 P to K R 3d
- 9 P to K Kt 4th (*a*)
- 10 K P takes P
- 11 K Kt to R 2d
- 12 K to his R sq
- 13 Q B to K 3d
- 14 B P takes P
- 15 Q takes Q B

(*a*) A dangerous move; laying himself liable to fierce if not fatal attacks. See "Maxims."



(b) Right; the weakness of the adverse K., owing to his 9th move, is not now to be remedied.

### GAME III.—K'S KT'S DEFENCE.

Spirited game at "the Divan," London.

Attack, (Mr. Ford.)

Defence, (M. Bouchet.)

1 P to K 4th  
 2 K B to B 4th  
 3 K Kt to B 3d  
 4 Q Kt to B 3d (a)  
 5 Q P takes Kt  
 6 Kt takes K P  
 7 Q to K R 5th  
 8 K B to Q 3d  
 9 Q B to B 4th  
 10 P to K Kt 4th  
 11 Kt P takes P  
 12 K R to Kt sq (d)  
 13 R takes P (ch)  
 14 K to Q 2d  
 15 R to Kt sq (ch)  
 16 B to K Kt 5th  
 17 B to K R 6th  
 18 Q takes Q B  
 19 B takes K R  
 20 B to Kt 7 (ch)

1 P to K 4th  
 2 K Kt to B 3d  
 3 Kt takes K P  
 4 K Kt takes Kt  
 5 K B to K 2d (b)  
 6 K Castles  
 7 P to Q 4th  
 8 P to K B 4th  
 9 P to Q B 4th (c)  
 10 K B to Q 3d  
 11 P to Q B 5th  
 12 B P takes B  
 13 K takes K R  
 14 Q B takes P  
 15 K to his R sq  
 16 K B to K 2d  
 17 K B to his 3d  
 18 Q to her 3d  
 19 Q takes K Kt  
 20 K B takes B, and

the Attack mates in two moves.

(a) A move of Herr Horwitz; if not strictly sound it requires careful answering.

(b) The only proper move was 5 P to K B 3d; the Defence would then have had a perfectly safe game.

(c) This move loses valuable time. Mr. Ford, by his next move and subsequent play, promptly exacts the full penalty.

(d) Ingenious—but suppose:—

12 P to B 6	P × B best	16 B to K R 6	Q × Q best
13 P-B 7+	R × P "	17 Kt × Q+	K-Kt sq
14 Q × R+	K-R sq	18 R × P+	K-B sq
15 R-Kt sq	Q-K B sq	19 Kt × B,	wins easily.



## GAME IV.—GIUOCO PIANO.

Between Prince Ouroussoff and Mr. Schumoff, of Russia.

## Attack, (Mr. S.)

## Defence, (Prince O.)

- |   |                      |
|---|----------------------|
| 1 P to K 4th                              | 1 P to K 4th         |
| 2 K Kt to B 3d                            | 2 Q Kt to B 3d       |
| 3 K B to B 4th                            | 3 K B to B 4th       |
| 4 P to Q B 3d                             | 4 K Kt to B 3d       |
| 5 K Castles                               | 5 Kt takes K P       |
| 6 P to Q 4th                              | 6 K P takes P        |
| 7 B P takes P                             | 7 K B to K 2d        |
| 8 P to Q 5th (a)                          | 8 Q Kt home          |
| 9 Q to her 4th                            | 9 K Kt to B 3d       |
| 10 Q Kt to B 3d                           | 10 K Castles         |
| 11 Q B to Kt 5th                          | 11 P to K R 3d       |
| 12 Q to K R 4th (b)                       | 12 R P takes B       |
| 13 K Kt takes P                           | 13 Kt to K R 4th (c) |
| 14 Q Kt to K 4th                          | 14 K B takes Kt      |
| 15 Q Kt takes B                           | 15 K Kt to B 3d      |
| 16 Q R to K sq                            | 16 P to Q 3d         |
| 17 K B to Q 3d                            | 17 P to K Kt 3d      |
| 18 Q to K R 6th                           | 18 Q to her 2d       |
| 19 Q R to K 4th                           | 19 K R to K sq       |
| 20 Q R to K R 4th                         | 20 Kt to K R 4th     |
| 21 Q R takes Kt                           | 21 Kt P takes R      |
| 22 B to R 7th, (ch), and mates next move. |                      |

(a) Not only drives Q Kt out of play, but is a serious obstacle to the further development of Prince O's game.

(b) Daring; but Mr. Staunton believes it sound.

(c) He appears to have no better resource. If otherwise, the dreaded retort of the Attack's next move would have been equally fatal. The Attack is consummated with Mr. Schumoff's wonted vigor and ability.

## GAME V.—GIUOCO PIANO.

Between Lord Lyttleton and Mr. Bigland.

## Attack, (Lord L.)

## Defence, (Mr. B.)

- |                |                |
|----------------|----------------|
| 1 P to K 4th   | 1 P to K 4th   |
| 2 K Kt to B 3d | 2 Q Kt to B 3d |



## Attack, (Lord L.)

- 3 K B to B 4th
- 4 P to Q Bd 3
- 5 P to Q 4th
- 6 B P takes P (a)
- 7 Q B to Q 2d
- 8 Q B takes B
- 9 Q to her Kt 3d
- 10 Q takes Q Kt
- 11 K Castles
- 12 Q Kt to R 3d
- 13 K R to K sq (c)
- 14 Q R to B sq
- 15 K R to K 5th
- 16 P to Q 5th (d)
- 17 K Kt to Q 4th, and Defence resigns.

## Defence, (Mr. B.)

- 3 K B to B 4th
- 4 K Kt to B 3d
- 5 K P takes P
- 6 K B to Kt 5th (ch)
- 7 Kt takes K P (b)
- 8 Q Kt takes B
- 9 P to Q 4th
- 10 Q P takes B
- 11 Q to her 4th
- 12 Q B to K 3d
- 13 Castles Q R
- 14 Kt to Q 3d
- 15 Q to her B 3d
- 16 B takes Q P

(a) An opinion seems to be gaining ground among good players that this move is preferable to 6 P to K 5th.

(b) Unadvised; he should have taken B (ch), and then have played P to Q 4th.

(c) Q Kt to his 5th looks more business-like—but this has its merits.

(d) Neat and conclusive; must win a B at least.

## GAME VI.—PHILIDOR'S DEFENCE.

## ATTACK.

- 1 P to K 4th
- 2 K Kt to B 3d
- 3 K B to B 4th
- 4 P to K R 3d
- 5 Q takes Q B
- 6 Q to her Kt 3d
- 7 Q Kt to B 3d
- 8 Q Kt to his 5th
- 9 Q to her R 4th
- 10 Kt takes Q P (dbl ch)
- 11 Q to K 8th, checkmate.—GRECO.

## DEFENCE.

- 1 P to K 4th
- 2 P to Q 3d
- 3 Q B to Kt 5th (a)
- 4 Q B takes Kt
- 5 Q to K B 3d
- 6 P to Q Kt 3d
- 7 K Kt to K 2d
- 8 Q Kt to R 3d
- 9 Q Kt to B 4th
- 10 K to Q sq

(a) Modern analysis shows K B to K 2d, to be the proper reply here. This move is positively bad. For



a "modern instance," see the last game between Mr. Morphy and Herr Harrwitz.

(b) P to Q B 3d, would not prevent the advance of the hostile Q Kt.

### GAME VII.—PETROFF'S DEFENCE.

Between Herren Horwitz and Lowenthal.

Attack, (Herr. H.)	Defence, (Herr. L.)
1 P to K 4th	1 P to K 4th
2 K Kt to B 3d	2 K Kt to E 3d
3 Q Kt to B 3d	3 Q Kt to B 3d
4 K B to Kt 5th	4 K B to B 4th
5 K B takes Kt	5 Q P takes B
6 Castles (a)	6 Q to her 3d
7 P to Q 3d	7 P to K R 3d
8 P to K R 3d	8 P to K Kt 4th
9 K Kt to R 2d	9 K R to Kt sq
10 Q B to K 3d	10 P to K Kt 5th
11 R P takes P	11 Kt takes Kt 2d P
12 Q to K B 3d	12 Kt takes Kt (b)
13 K takes K Kt	13 Q B to Kt 5th
14 Q to Kt 3 (c)	14 K Castles
15 Q B takes B	15 Q takes Q B
16 P to K B 3d	16 Q B to Q 2d
17 Q to K B 2d	17 Q to K 2d
18 Q takes R P (d)	18 Q to R 5th (ch)
19 K to Kt sq	19 R takes P (ch)
20 K takes K R	20 Q R mates.

(a) Mr. Staunton suggests as preferable 10 Kt to Q R 4th.

(b) All this assault, from the 8th move forward, is brilliantly conceived, and consummated with uncommon spirit and vivacity.

(c) Very hazardous; but Herr H. delights in getting into such dangers, to show in what a manner little less than marvellous he can extricate himself.

(d) Quite characteristic of this brilliant but incautious player. This heedless capture, throws his game at once away.



## GAME VIII.—RUY LOPEZ KNIGHT'S GAME.

Between Herren Anderssen and Suhle.

## Attack, (Herr A.)

- 1 P to K 4th
- 2 K Kt to B 3d
- 3 K B to Kt 5th
- 4 P to Q 4th
- 5 K Castles
- 6 K Kt takes P
- 7 Kt to K B 5th
- 8 Q Kt to B 3d
- 9 Q to K R 5th
- 10 Q B to Kt 5th
- 11 Kt takes Kt P
- 12 Q to R 6th (*ch*), and wins.

## Defence, (Herr S.)

- 1 P to K 4th
- 2 Q Kt to B 3d
- 3 K Kt to K 2d
- 4 K P takes P
- 5 K Kt to his 3d
- 6 K B to K 2d
- 7 K Castles
- 8 K B to B 4th
- 9 P to Q 3d
- 10 Q to K sq
- 11 K takes Kt

## GAME IX.—SCOTCH GAMBIT.

Between Messrs. F. Perrin, President of the Brooklyn Chess Club, and Theo. M. Brown.

## Attack, (Perrin.)

- 1 P to K 4th
- 2 K Kt to B 3d
- 3 P to Q 4th
- 4 K B to B 4th
- 5 K Castles
- 6 P to Q B 3d
- 7 Q Kt takes P
- 8 Q Kt to Q 5th
- 9 K P takes Kt
- 10 Kt to his 5th
- 11 K Kt to K 4th
- 12 P to Q R 4th
- 13 Q B to K 3d
- 14 Q to R 5th (*ch*)
- 15 Kt to B 6th (*ch*)
- 16 Q to K R 4th
- 17 B P takes B
- 18 Q to her 4th
- 19 P to K Kt 4th
- 20 P takes P (*ch*)

## Defence, (Brown.)

- 1 P to K 4th
- 2 Q Kt to B 3d
- 3 K P takes P
- 4 K B to B 4th
- 5 P to Q 3d
- 6 Q 2d P takes P
- 7 K Kt to K 2d
- 8 K Kt takes Kt
- 9 Q Kt to K 2d
- 10 P to K R 3d
- 11 K B to Kt 3d
- 12 P to Q R 4th
- 13 P to K B 4th
- 14 P to K Kt 3d
- 15 K to his B 2d
- 16 K B takes B
- 17 P to K Kt 4th
- 18 K to Kt 3d
- 19 K R to B sq
- 20 Q Kt takes P.



## Attack, (Perrin.)

21 K B to Q 3d  
 22 Q takes Q (*ch*)  
 22 P to K 4th  
 24 P to K 5th (*ch*)  
 25 K P takes R  
 26 B takes B (*ch*)  
 27 R takes Kt (*ch*)  
 28 P to K B 7

## Defence, (Brown.)

21 Q takes K Kt  
 22 K R takes Q  
 23 Q Kt to K 6th  
 24 B to K B 4th  
 25 Kt takes K R  
 26 K takes K B  
 27 K to his 4th  
 28 R to K B sq, and

the Defence wins.

An instructive opening, and an admirable piece of chess. The Defence takes his gambit P. (a thing we always advise) defends it stubbornly, wins another when he can, does not forget that his K. is a piece, receives and repels his antagonist's assaults with self-reliant firmness, and gives no useless checks.

## GAME X.—SCOTCH GAMBIT.

Brilliant dash won by Mr. D. Julien, of one of the strongest players in New York.

## Attack, (Julien.)

1 P to K 4th  
 2 K Kt to B 3d  
 3 P to Q 4th  
 4 K B to B 4th  
 5 P to Q B 3d  
 6 K Castles  
 7 Q B takes P (*a*)  
 8 P to K 5th  
 9 K R to K sq  
 10 K Kt takes P  
 11 B takes B P (*ch*)  
 12 Kt to Kt 6th (*ch*)  
 13 Kt takes R, mate.

## Defence, (Mr. —)

1 P to K 4th  
 2 Q Kt to B 3d  
 3 K P takes P  
 4 B to Kt 5th (*ch*)  
 5 Q 2d P takes P  
 6 B 2d P takes P  
 7 K B home, *best*  
 8 P to Q 3d  
 9 Q P takes P  
 10 Q takes Q (*b*)  
 11 K to his 2d  
 12 K takes K B

(a) The books agree that the Attack ought now to win. The 1st capture of the Defence gives him bound hand and foot to the enemy. "I did it just for an experiment, to see what would come of it," said he in my hearing.



(b) He is not only "seeing," but feeling "what would come of it," to a tune he little anticipated. A more entertaining mate in actual play would be difficult to find.

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GAME XI.—GIUOCO PIANO.

Played at the "Morphy Chess Rooms,"\* between Messrs. Michaelis and Leonard.

Attack, (Michaelis.)

- 1 P to K 4th
- 2 K Kt to B 3d
- 3 K B to B 4th
- 4 P to Q B 3d
- 5 P to Q 4th
- 6 P to K 5th
- 7 P to Q Kt 4th (a)
- 8 Kt P takes B
- 9 B 1st P takes P
- 10 Q B to K 3d
- 11 P to K R 3d
- 12 Q Kt to R 3d
- 13 Q Kt to B 2d
- 14 Q to her 2d *best*
- 15 Q takes K Kt
- 16 K R to Kt sq
- 17 Q Kt to his 4th
- 18 Q takes Q Kt
- 19 Q to her R 4th
- 20 Q P takes R

Defence, (Leonard.)

- 1 P to K 4th
- 2 Q Kt to B 3d
- 3 K B to B 4th
- 4 K Kt to B 3d
- 5 K P takes P
- 6 P to Q 4th
- 7 Q 1st P takes B
- 8 K Kt to K 5th
- 9 Q to her 4th
- 10 Q B to Kt 5th
- 11 Q B to R 4th
- 12 Castles, Q R
- 13 K Kt to B 6th
- 14 Q B takes Kt
- 15 B takes Kt P
- 16 B to his 6th (b)
- 17 Q Kt takes Kt
- 18 K R to K sq
- 19 R takes K P
- 20 Q to her 6th, and

the Defence mates directly.

(a) This game was played just before the examinations of the above novelty appeared.

(b) The termination is an exquisite piece of Chess.

(\*) The most popular Chess resort in New York.

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GAME XII.—SCOTCH GAMBIT.

Messrs. Pindar & Beaver vs. Herr Anderssen.

Attack, (P. & B.)

- 1 P to K 4th
- 2 K Kt to B 3d

Defence, (Herr A.)

- 1 P to K 4th
- 2 Q Kt to B 3d



## Attack, (P. &amp; B.)

- 3 P to Q 4th
- 4 K B to B 4th
- 5 K Kt to his 5th
- 6 Q to R 5th (a)
- 7 K Castles
- 8 P to K R 3d
- 9 B to Q Kt 3d
- 10 P to K B 4th
- 11 B P takes Kt
- 12 Kt to K 6th (b)
- 13 Kt takes Kt P (ch)
- 14 P to K 6th (ch)
- 15 Q takes K Kt
- 16 B to Q 5th (ch)
- 17 P to Q Kt 4th, and Herr A. resigned.

## Defence, (Herr A.)

- 3 K P takes P
- 4 K B to B 4th
- 5 K Kt to R 3d
- 6 Q to K 2d
- 7 P to Q 3d
- 8 Q Kt to K 4th
- 9 Q B to Q 2d
- 10 Q B to Kt 4th
- 11 B takes K R
- 12 Q B to K 7th
- 13 K to Q 2d
- 14 K to Q B 3d
- 15 Q R to K B sq
- 16 K to Kt 3d

(a) This departure from the customary plan of operations, which is to take K B P with Kt or B (see "Popular Attack," in openings) demands the greatest possible care on the part of the Defence, or he is sure to fall into mischief.

(b) The *coup juste*; a terrible poser.

## GAME XIII.—EVANS GAMBIT.

Mr. Staunton gives his Q. R.

## Attack, (Mr. S.)

- 1 P to K 4th
- 2 K Kt to B 3d
- 3 K B to B 4th
- 4 P to Q Kt 4th
- 5 P to Q B 3d
- 6 K Castles
- 7 P to Q 4th
- 8 K R to K sq
- 9 Q B to Kt 5th
- 10 Q P takes P
- 11 P takes P (*dis ch*)
- 12 Q to her 5th (*ch*)

## Defence, (Mr. T.)

- 1 P to K 4th
- 2 Q Kt to B 3d
- 3 K B to B 4th
- 4 B takes Kt P
- 5 B to Q R 4th
- 6 K Kt to B 3d
- 7 Kt takes K P
- 8 Kt to Q 3d (a)
- 9 P to K B 3d (b)
- 10 Kt takes K B (c)
- 11 K to his B 2d
- 12 K to Kt 3d, and

Mr. S. mates by force in three moves.

(a) Der Lasa recommends this as *best*, but seems to have overlooked the rejoinder; after which, with equal



forces and equal players, there is little doubt the Attack should win.

(b) In a subsequent game the Defence played:—

9 . . . . .	Q Kt to K 2	12 B×B P	P×B (2)
10 Kt×K P	P-K B 3 (1)	13 Kt-Kt 6+	Kt×Kt
11 Q-R 5+	K-B sq <i>best</i>	14 Q	mates

(1) Castling seems of no avail, as the Attack might then take K B P with Kt, and surely win.

(2) If Q to K sq, B×Kt+, and wins.

(c) Do what he will the game is lost, *e. g.*:—

10 . . . . .	P×Q B	12 Q to her 5	Q to K B 3
11 P×Kt dis+	K-B sq	13 Kt×P,	and wins.

#### GAME XIV.—ALLGAIER GAMBIT.

Between Mr. Staunton and Von der Lasa, at Brussels.

Attack, (V. der L.)

Defence, (Staunton.)

1 P to K 4th	1 P to K 4th
2 P to K B 4th	2 K P takes P
3 K Kt to B 3d	3 P to K Kt 4th
4 P to K R 4th	4 P to K Kt 5th
5 K Kt to K 5th	5 K Kt to B 3d
6 K B to B 4th	6 P to Q 4th, (a)
7 K P takes P	7 K B to Q 3d
8 P to Q 4th	8 Kt to R 4th (b)
9 Kt takes Kt P	9 Kt to his 6th
10 K R to Kt sq	10 Q takes R P
11 K Kt to B 2d	11 Q to K 2d (ch)
12 K B to K 2d	12 K Castles
13 Q Kt to B 3d	13 K R to K sq
14 K Kt to R sq	14 Kt takes B, and

the attack will be mated directly.

(a) This, followed by Kt to K R 4th, presently, was a novelty when the game was played and appears better than Q to Kt 2d.

(b) The main point of this Defence to this powerful gambit; the advantage of position seems altogether with the Defence.

This splendid dash was "rattled off in a canter."



## GAME XV.—ALLGAIER GAMBIT.

The Author gives a favorite student the Q. R.

Attack, (Author.)      Defence, (Student.)

- |  |                             |
|--|-----------------------------|
| 1 P to K 4th                           | 1 P to K 4th                |
| 2 P to K B 4th                         | 2 K P takes P               |
| 3 K Kt to B 3d                         | 3 P to K Kt 4th             |
| 4 P to K R 4th                         | 4 P to K Kt 5th             |
| 5 K Kt to K 5th                        | 5 P to K R 4th              |
| 6 K B to B 4th                         | 6 K Kt to R 3d              |
| 7 P to Q 4th                           | 7 P to Q 3d                 |
| 8 Q B takes P                          | 8 Q P takes Kt              |
| 9 B takes K 2d P                       | 9 P to K B 3d               |
| 10 Q B to B 4th                        | 10 Q to K 2d                |
| 11 K Castles                           | 11 Q B to K 3d              |
| 12 P to Q 5th                          | 12 Q to B 4th ( <i>ch</i> ) |
| 13 K to his R sq                       | 13 Q takes K B              |
| 14 Q P takes B                         | 14 Q takes K 1st P          |
| 15 B takes Q B P                       | 15 K B to K 2d              |
| 16 Q Kt to B 3d                        | 16 Q to her B 5th           |
| 17 Q Kt to Q 5th                       | 17 P to K Kt 6th            |
| 18 Q takes R P ( <i>ch</i> )           | 18 K to his B sq            |
| 19 K R to B 3d                         | 19 Q to K Kt 5th            |
| 20 Kt takes B P                        | 20 Q takes Q                |
| 21 Kt takes Q ( <i>dis ch</i> )        | 21 K to Kt sq               |
| 22 R takes P ( <i>ch</i> )             | 22 K to B sq                |
| 23 R to B 3d, ( <i>ch</i> )            | 23 K B to his 3d            |
| 24 B to Q 6th ( <i>ch</i> )            | 24 K to his sq              |
| 25 R takes K B                         | 25 K Kt to his 5th          |
| 26 Kt to Kt 7 ( <i>ch</i> ), and wins. |                             |

## GAME XVI.—KING'S GAMBIT ACCEPTED.

The distinguished winner presented this brilliant dash to the Author when Co-Ed. "Chess Monthly." (Remove Attack's Q.R.)

Attack, (Judge Meek.)      Defence, (Amateur.)

- |                        |                 |
|------------------------|-----------------|
| 1 P to K 4th           | 1 P to K 4th    |
| 2 P to K B 4th         | 2 K P takes P   |
| 3 K Kt to B 3c         | 3 P to Q 4th    |
| 4 Q Kt to B 3d         | 4 Q P takes P   |
| 5 Q Kt takes P         | 5 Q B to Kt 5th |
| 6 Q to K 2d            | 6 Q B takes Kt  |
| 7 Kt to K B 6th, mate. |                 |



## GAME XVII.—TWO KNIGHTS' DEFENCE.

D. Eugene Delmar gives Q. R., at "Morphy Chess Rooms."

Attack, (Mr. Delmar.)

- 1 P to K 4th
- 2 K Kt to B 3d
- 3 K B to B 4th
- 4 K Kt to his 5th
- 5 B takes B P (*ch*)
- 6 P to Q 3d (*a*)
- 7 K B to Q 5th
- 8 Kt to K B 7th
- 9 Q B gives mate.

Defence, (Amateur.)

- 1 P to K 4th
- 2 Q Kt to B 3d
- 3 K Kt to B 3d
- 4 Kt takes P
- 5 K to his 2d
- 6 Kt to Q B 4th
- 7 Q to K sq
- 8 K R to Kt sq

*(a)* If Defence reply 6 Kt takes Kt, Attack wins Q.

## GAME XVIII.—KING'S KT'S OPENING.

Otho E. Michaelis gives Q. R., at "Morphy Chess Rooms."

Attack, (Mr. M.)

- 1 P to K 4th
- 2 K Kt to B 3d
- 3 Kt takes K P
- 4 P to Q 4th
- 5 P to Q Kt 3d
- 6 Q B to R 3d
- 7 K Kt to B 3d
- 8 K B to Q 3d
- 9 K Castles
- 10 K R to K sq
- 11 K B takes P
- 12 B to Q B 6th, checkmate.

Defence, (Mr. S.)

- 1 P to K 4th
- 2 K B to B 4th
- 3 Q to K 2d
- 4 K B to Kt 3d
- 5 P to Q 3d
- 6 Q to her sq
- 7 Q B to Kt 5th
- 8 P to Q 4th
- 9 K Kt to B 3d
- 10 Q P takes P
- 11 Q B takes Kt

## GAME XIX.—SICILIAN DEFENCE.

Between Dr. Raphael &amp; H. P. Montgomery.

Attack, (Dr. R.)

- 1 P to K 4th
- 2 P to K B 4th
- 3 K Kt to B 3d
- 4 K B to B 4th

Defence, (Mr. M.)

- 1 P to Q B 4th
- 2 P to K 4th
- 3 Q Kt to B 3d
- 4 P to Q 3d



## Attack, (Dr. R.)

- 5 P to Q 3d
- 6 K Castles
- 7 K B takes P (*ch*)
- 8 B P takes P
- 9 Q B to Kt 5th (*ch*)
- 10 P to K 6th (*ch*)
- 11 Q B takes Q
- 12 B to K 8th, mate. (Magnificent!)

## Defence, (Mr. M.)

- 5 Q B to Kt 5th
- 6 Q Kt to Q 5th
- 7 K to his 2d
- 8 B takes Kt
- 9 K to Q 2d
- 10 K to Q B 3d
- 11 Q B takes Q

## GAME XX.—KING'S KNIGHT'S GAMBIT.

J. R. Smith, Esq., of Norfolk, Va., plays "blindfolded."

## Attack, (Mr. Smith.)

- 1 P to K 4th
- 2 P to K B 4th
- 3 K Kt to B 3d
- 4 K B to B 4th
- 5 P to Q 4th
- 6 K Castles
- 7 B takes B P (*ch*)
- 8 Kt takes Kt P (*ch*)
- 9 Q to K R 5th
- 10 K R takes P
- 11 K to his R sq
- 12 K Kt to B 7th
- 13 Kt to R 6th (*ch*)
- 14 Q to K Kt 5th
- 15 R to B 7th, mate.

## Defence, (Mr. T.)

- 1 P to K 4th.
- 2 K P takes P
- 3 P to K Kt 4th
- 4 K B to Kt 2d
- 5 P to Q 3d (*a*)
- 6 K Kt to K 2d
- 7 K takes K B
- 8 K to his Kt sq
- 9 K Kt to his 3d
- 10 K B takes P (*ch*)
- 11 Q Kt to Q 2d
- 12 Q Kt to B 3d
- 13 K to Kt 2d
- 14 Q Kt takes P.

(*a*) Book to here; his next move should be P to K R 3d; but we'll forgive him for the sake of the entertaining victory of the "blindfold" player.



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